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ABSTRACT

Volume 2 (See also TE 499 837.) of this aesthetic education project contains the remaining 11 of 17 report appendices--two on Western art, two on architecture, and one each on Nonwestern art, Nonwestern music, dance, theatre, and a brief outline on film and literature--offering curriculum materials and sample lesson plans. The last two appendices provide miscellaneous information (e.g., musical topics not likely to be discussed with this exemplar approach) and a "working bibliography." (MF)

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FINAL REPORT
Contract Number OEC-3-6-061279-1609

AN APPROACH TO AESTHETIC EDUCATION

VOLUME II

September 1970

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AN APPROACH TO AESTHETIC EDUCATION

Contract Number OEC 3-6-061279-1609

Richard Colwell, Project Director

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APPENDIX G
A VISUAL ARTS COURSE FOR SIXTH GRADE

Preface

Members of the project felt that the intensive study of exemplars was impossible without an introductory elements approach. It seemed desirable to develop a vocabulary and familiarity with basic concepts before undertaking the detailed work required by the exemplar approach and presented in Appendix F. The following course was designed to precede the exemplar approach. Works of art are discussed and analyzed, but no single work is explored in all of its detail or for long periods of time.

The course presented here is intended to introduce the sixth-grade student to the visual arts with a view toward aiding him in the formulation of personal criteria which will be valid in future situations where the aesthetic element is prominent. The course is planned to include two- and three-dimensional fine arts and architecture. It is desirable that the student be made aware of the relationships among the various forms and of the principles inherent in all of man's creative acts. Consideration will be given to the ways in which the principles of balance, harmony, and rhythm are applied to the elements of line, color, tone, and texture to create unity within a work of art. How the artist uses these principles and elements to undergird his expression in media, the relationship of the formal and technical qualities to the expressive and sensuous aspects of subject and content, will be covered.

The responsibility of the viewer to the work of art will be probed. Inasmuch as aesthetic response to the art object is both the prime objective and motivation in such a course, the stress will be laid on connoisseurship and criticism--the analysis, evaluation, and interpretation of the art object.

Prior to the consideration of the above, an introductory unit will acquaint the student with the vocabulary and terminology he needs throughout the course. Students will formulate the definitions of such vocabulary in their own terms. A unit in creative vision will be worked into this introductory study, stressing the importance of the imagination as well as the mind and eye in the aesthetic experience. Also, during this preliminary period, the student will be introduced to important masterworks that will be referred to many times throughout the course: culminating examples of a period or style, works which marked pivotal points in stylistic development, or innovative works which changed the direction of stylistic development. These works will be compared and contrasted in order to illustrate the basic concepts.

A series of lessons dealing with subjects such as time, light, space, and motion are being completed. Man has always been confronted by problems of time, light, space, and motion in his physical environment and has solved these in his most creative expressions, religion, philosophy, science, technology, and art. We will be considering how the artist has worked with these problems in the visual arts.

It should be challenging to the twentieth century child to consider how the contemporary artist relates to his knowledge of space (Cubism and Surrealism); how the artist in classical Greece created an ordered and contained space concept in his sculpture and architecture, a concept reiterated by the Renaissance artist whose world was a sphere instead of the flat surface enclosed by the perimeter of the medieval mind; how the artist of the Baroque period, the age of global expansion, tried to express a concept of open, explosive, uncontained, and infinite space in his works of art.

A consideration of light is primal to any course whose aim is creative vision, light being the prime condition for the eye to function. The development of the artist's use of light is recorded in pigment and media, and covers a period of time which dates back from the twentieth century to the cave paintings of 30,000 B.C. However, our consideration of light will commence with the late medieval period, continue through the Renaissance, emphasize the seventeenth century concern with light, and culminate in the impressionistic obsession with light.

While time and motion are somewhat subsidiary to space and light, the painter and sculptor have always handled them seriously. The student should be prepared to perceive and respond to these in two- and three-dimensional art. The Op artist of today can be cited as creating movement via visual illusion, but the futurist artist earlier in this century, the seventeenth century artist, the impressionist, and the artist of ancient Egypt, all have tried to capture the fleeting moment which implied the motion of the next moment.

After considering the problems of light, space, motion, and time as faced by the two- and three-dimensional artists, the student should recognize that these four determinants have become the media of the motion picture, the newest major art form.

In its initial stages, the course was visualized as the traditional treatment of principles and elements of design in the visual arts, watered down for consumption by the younger student. Knowledge of these are vital in learning to perceive and respond to art, but use in an introductory approach did not appear realistic and to the point in light of the present art scene. Confronted by what he sees in the galleries today, the viewer cannot help but feel that the old criteria are more or less obsolete; he has no words or concepts with which to communicate what he is seeing. It is time to formulate new criteria and values, to cue the young viewer for the programmed pattern of flashing lights operated by a computer, electricity, and motorized media. The traditional approach is not geared to the new technological art or technological age.

The concerns of our age such as space, speed, light, and time, have always been basic concerns of mankind; artists at all stages of cultural development have expressed their cultures' adjustments thereto. Perhaps here is a key to relating values of the past with those of the present. It may be that the lessons built on these subjects should eventually appear early in the course prior to a consideration of the principles and elements, following the lessons on creative vision. Revisions will wait upon the experimental use of these materials in the classroom.

Brief Outline

Unit I: Creative Vision (G-4)

- Lesson 1 Creative Vision (Imagination, Illusion, Terminology, Viewer's Art) (G-4)
- Lesson 2 Illusion in Art (G-20)
- Lesson 3 The Space in Which the Artist Works (Two- and Three-dimensional Forms) (G-26)
- Lesson 4 The Space in Which the Artist Works (Open and Closed Forms) (G-34)
- Lesson 5 The Space the Artist Creates (Perspective) (G-40)
- Lesson 6 The Space the Artist Creates (Scale and Proportion) (G-46)

Unit II: Reality in Art (G-60)

- Lesson I Introduction (G-60)
- Lesson 2 Representation (G-62)
- Lesson 3 Abstraction (G-69)
- Lesson 4 Nonobjective Art (G-72)

Unit III: The Art Object (G-75)
Les
- Lesson 1 Introduction (G-75)
- Lesson 2 Media (G-79)
- Lesson 3 Form (Introduction, Balance, Harmony, Rhythm) (G-81)

Unit IV: The Artist (G-92) (not completed)

- Lesson 1 Stated Subject
- Lesson 2 Latent Content

Unit V: The Viewer as Connoisseur and Critic (G-94)

- Lesson 1 DDescription (G-94)
- Lesson 2 Analysis (G-100)
- Lesson 3 Interpretation (G-108)
- Lesson 4 Evaluation (G-114)

Unit VI: Confrontation of Art and the Physical World (not completed)

- Lesson 1 Light
- Lesson 2 Space
- Lesson 3 Time
- Lesson 4 Motion

SAMPLE LIST OF SLIDES NEEDED

The following are important paintings from which examples may be drawn to illustrate the concepts presented in the course.

Fra Angelico	Annunciation
Masaccio	Trinity
Mantegna	Dead Christ
Botticelli	Primavera
	Portrait of Man with Medal
	Adoration
DaVinci	*Last Supper
	Mona Lisa
	Adoration
Raphael	*Alba Madonna
	School of Athens
	Transfiguration
Michelangelo	*Doni Tondo
del Sarto	Madonna della Arpie
Correggio	Adoration (Shepherds)
Parmigianino	Madonna del Collo Lungo
Pontormo	Deposition
Tintoretto	Last Supper
El Greco	Burial of Count Orgaz
Caravaggio	Conversion of St. Paul
Titian	The Assumption of the Madonna
Bruegel	*Christ Carrying Cross
	Hunters in the Snow
Rubens	Rape of Daughters of Leucippus
	Descent
Rembrandt	*Night Watch
Vermeer	*Lace Maker
Fragonard	Billet Doux
Delacroix	Massacre at Scio
Monet	*Rouen Cathedral
	And others
Renoir	Boating Party
	Gabrielle
Cezanne	*Mont St. Victoire
	And others
Degas	Portrait
Van Gogh	*Cypresses
	Self-Portrait
Picasso	*Guernica
	Girl at the Mirror
Dali	Composition with Soft Beans
	And others

*Denotes major works which might receive special emphasis, for example, reappearance at several points in the course.

ONE-YEAR FINE ARTS COURSE--VISUAL ARTS

The visual arts section within the one-year fine arts course has been developed to provide basic experiences with two- and three-dimensional art forms. These experiences are designed to stimulate response and encourage interest which will hopefully lead to appreciation of and participation in the fine arts. The course will help the student establish valid criteria by which he may analyze, evaluate, and interpret works of art, forming his own preferences and prejudices. The course will provide a setting in which the student will be free to test such criteria and express the judgments based thereon.

The early lessons emphasize the importance of the mind and imagination as well as the physical eye in the process of creative vision. They help the student view the work of art with an open mind and active imagination as well as a clear eye. The student is also introduced to various optical illusions which the artist may use in creating a work of art.

Several lessons are devoted to spatial concepts. This section is an introduction to two- and three-dimensional art forms including architecture. It includes such concepts as open and closed form, and investigates the various media used in two- and three-dimensional art.

The Space the Artist Creates: Perspective deals with the various devices and techniques artists use to create the illusions of space, depth, and distance within a work of art. The following two lessons, The Space the Artist Creates: Scale and Proportion, explain the artist's and the architect's manipulation of mathematical relationships in the creation of their works. The lessons on proportion investigate various systems of proportions within the human figure and the use of the divine proportion, or golden mean, in various works.

The next series of lessons introduces the student to Reality in Art. The first session will cover the problem of replication of natural subject matter in representational art. Lesson 2 deals with abstraction, the artist's prerogative to select and combine natural subject matter into new realities. Lesson 3 introduces the reality of new creations structured without relation to the natural world.

The unit on The Art Object deals with elements such as line, shape, color, and tone in a work of art. This is a look at the traditional approach to art form based on the unities codified in ancient Greece, which are today as pertinent as ever to the fine arts: harmony, balance, and rhythm.

A unit on The Artist deals with the artist's statement or expression and how he relates to his creation and his audience. Stated subject and latent content in representational, abstract, and nonrepresentational form will be discussed.

The entire approach of the course leads to the lessons entitled The Viewer as Connoisseur and Critic. The course thus has as its goal the expansion and extension of the student's perception to allow for new insights and responses based on valid criteria. These lessons will be geared to the development of criteria for analysis, interpretation, and evaluation.

To aid the student in understanding the position of art in the twentieth-century world, amid scientific concerns with space, time, light, and motion, the Art and Awareness Series dealing with confrontations of art and the physical world is to be introduced.

For Students

This is a course concerned with seeing, feeling, thinking, imagining, and deciding, rather than with factual knowledge. In art, use of eyes and mind to perceive is much more important than knowledge about the works and the artists who created them. You should learn to judge, to decide, to choose which of the things you see are worthy of your time and consideration.

Throughout your life you will make choices based on the aesthetic appeal of some item. Your environment will contain meaningful and expressive elements, or insignificant, commonplace elements, partly determined by your own aesthetic awareness. During the next several weeks we will be concerned with patterns, colors, shapes, and textures as they occur in works of art and in the environment. We will examine what the experts have chosen as great, and we will consider our own choices.

Such choices are the concern of this class. This is a class in art appreciation and criticism rather than a course in how to become an artist. Perhaps some of you will want to experiment in the materials of the art studio; if so, I will be glad to assist and provide materials outside of class time. Some very simple experiences with the elements of design will be provided for you in the unit on principles of design. These you will keep in your notebook.

You are to have a looseleaf notebook for keeping the materials which will be developed by the class during this course. This notebook will contain vocabulary and experiments that may be assigned. You will want to keep some notes for guidance in completing assignments and to refresh your memory of the classroom activities.

You may wish to sketch from some of the slides that will be shown to keep certain points in mind. Your notebook is also for this purpose.

Looking at pictures or looking at life requires (1) the mechanics of sight, (2) the interpretation of the mind, and (3) the creativity of imagination. In effect, you may create or recreate in your own terms what the artist originally did. It is possible too that a work of art you experience may be a touchstone or inspiration to the work of art you create in your own consciousness. The history of art is rife with such examples. (Dali's Paranoiac based on Vermeer's Lace Maker.)

Looking at pictures can sharpen your sense of sight so that you look away to nature and your environment with more knowing, appreciative, and critical eyes.

Once a critic turned away from a landscape by Whistler protesting that he had never in his life seen such a sunset. "Ah," said the artist, "But don't you wish you had?" Oscar Wilde once commented that Turner had taught nature how to make sunsets. (Examples)

You can hardly go to a gallery of modern art and find works you like because they are pretty or have pleasing subject matter. The avant-garde artist asks you to become involved in things happening on the picture plane which bear no relation to your everyday world. Exciting adventures in color, line, motion, and space bombard the visitor to the art gallery. We hope that you become better equipped to perceive and respond to the art that has been created for you.

UNIT I: CREATIVE VISION

Creative Vision

Purpose

1. To heighten the student's awareness (a) of creative vision, (b) of his response to the visual phenomena around him, (c) of the role which mind and imagination, as well as the eye, play in aesthetic perception. Time: two class sessions.
2. To introduce basic vocabulary and terminology applicable to the visual arts. Time: four or more sessions.

Preparation

(Teacher should read Roger Fry's essay "The Artist's Vision," Chapter 12, "How to Just Imagine" from Alexander Eliot's Sight and Insight, and Chapter 1, "Seeing, Perceiving and Pleasurable Contemplation" from Max Friedlaender's On Art and Connoisseurship.)

Equipment needed

1. Slides as listed at end of session or others that are comparable. Projector and screen.
2. A reproduction of an Op art picture.
3. Stencilled copies of the tangram.
4. Some natural objects (polished stones, shells, driftwood) and simple man-made objects which the children can handle and identify within the four kinds of vision outlined by Roger Fry.
5. Blackboard or easel containing large drawing pad on which to draw the Roger Price droodles or similar illustrations.
6. Teacher should have a paperback edition of Visual Illusions by M. Luckiesh. It would also be desirable to have access to the Vision and Value Series by Gyorgy Kepes.

Session 1, imagination

Opening statement. Introduce drawing of the droodles to illustrate that what we see depends on how the mind interprets the phenomena which strike the eye, that memory and imagination play a vital part.

1. What is the shape of a STOP sign? (Octagon) What shape is the YIELD sign? (Equilateral triangle, pointed down) What is the sequence of colors in a traffic signal? (Red, yellow, green--top to bottom) Why does red mean stop? (Memory)
2. Ask what color means October, and why. June? December? (Recall of natural conventional color use)
3. Draw a circle and ask what color it should be, and why. (Imagination)
4. Pantomime opening a jar of honey or peanut butter and have the class guess what you are doing.
5. Draw some droodles and discuss the importance of the titles to complete the mental image.
6. Show following slides as illustration of creative imagination.

Arcimbaldo--Summer; Winter. Vegetables used to represent summer and roots to represent winter.

*Dali--Paranoiac. (Based on Vermeer's Lace Maker)

*Vermeer--Lace Maker.

---

*Both based on the golden spiral. Dali, who considers Vermeer's work among the best, found that the picture is composed on the golden spiral. In his abstract interpretation thereof he utilized a basic conical shape based upon the bull's horn which, following the Fibonacci law of growth, conforms to the golden spiral. (See unit on the golden mean, golden rectangle, and golden spiral.)

Bruegel--Icarus. (See Chapter 12, Eliot's Sight and Insight)

Picasso--Guernica. (Compare to Dali listed below. Each is the artist's expression on the Spanish Revolution.)

Dali--Composition with Soft Beans.

7. Recall such experiences as Cellini looking into the fire and DaVinci finding inspiration in the stains on a damp wall. Refer to the creative vision which allowed Robert Fulton to develop the principles for a steam-driven boat from watching a steaming tea kettle, or the vision which evolved the principle of gravity from watching an apple fall. These latter are different from the artist's vision, but related to it.
8. Provide polished stones, shells, or scraps of wood to illustrate the four kinds of vision in the Roger Fry essay.

Practical vision may identify what the object is.
Curious vision will examine it closely.
Aesthetic vision will delight in the grain, pattern, color.
Creative vision may see patterns or designs, or fit the object into a pattern or design.

9. Show a picture, fragmented, and ask pupils to complete it.
10. Provide each pupil with a tangram to be cut out and reassembled at home into a pattern or design which others can recognize.

(All the above activities cannot be compressed into one session, but the teacher is to consider the alternatives and utilize those most workable for him.)

Session 2, illusion

Preparation. Teacher should read introduction and appropriate parts of M. Luckiesh's Visual Illusions. The Life Science Library volume on Light and Vision and reading in the Vision and Value Series by Gyorgy Kepes is desirable.

Procedure. Discussion should center on the artist, sculpture, and architect and their awareness of visual illusions, which they can exploit or compensate for in their works.

Examples: Show art works to illustrate perspective.

Two-dimensional:

Bruegel's Hunters in the Snow (depth created by diminishing lines).

Leonardo's Last Supper (depth created by vanishing lines of perspective); Adoration, also perspective sketch thereof (atmospheric illusion of space).

Three-dimensional:

Donatello sculpture seen at eye level and above eye level (p. 199, Luckiesh).

Architecture:

Slide of Parthenon facade.
Slide of visual illusion of same (pp. 197-8, Luckiesh).

Referring to the Luckiesh text, discuss the visual illusions listed later.

Give each student a copy of the Op art picture.

The artist's use of wavy lines to connote movement is based on streamlines in nature.

Examples:

Two-dimensional:

Rattner's Man in Flames.
Botticelli's Primavera.
VanGogh's Cypresses.

Three-dimensional:

Bernini sculpture.
Romanesque sculpture.

Session 3, terminology

Inasmuch as this course is intended to help the student establish criteria valid for aesthetic decision-making, he should begin the discovery and formulation of tentative criteria to use and modify throughout the course.

Purpose

The teacher should not formulate the definitions and present them to be memorized. Definitions should grow out of the students' questions and discussion in the classroom. Development of a basic vocabulary applicable to the visual arts should be the focus at this point.

Procedure

Following are the terms to be acquired in this and subsequent sessions.

1. Two-dimensional art (drawing and painting).

    a. Restricted to flat surface or plane which may be broken into areas. (Area: an enclosed space as a square or circle.)
    b. Media include mosaic, stained glass, paint, fresco.

2. Three-dimensional art (sculpture, in the round and relief, mobile, intaglio).

    a. Has depth as well as height and breadth, expressed as mass or volume. (Mass implies bulk. Volume implies containing space.)
    b. Media include stone, cast metal, wood, clay (built up or carved).
    c. Closed and open form in sculpture.

        (1) Closed form refers to a compact mass limited in space.
        (2) Open form refers to the mass in relation to the surrounding space.

3. Closed and open form.

    Two-dimensional. The relationship of the content of the picture to the enframed surface. The limitation of the frame with regard to the form and content.

    Examples: Masaccio's Trinity (Closed)
    Leonardo's Last Supper (Closed)
    Raphael's Alba Madonna (Closed)

    Parmigianino's Madonna della Collo Lungo (Open)

    Three-dimensional. Closed form is a compact mass limited in space. Open form is the mass relating to the surrounding space.

    Examples: Egyptian Statue of Khafre (Closed)
    Polykleitos' Doryphoros (Closed)
    Michelangelo's David (Closed)

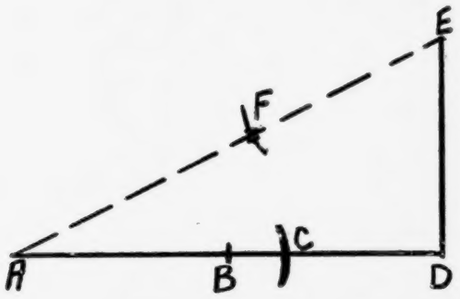
    Bernini's David (Open)

4. Proportion. The mathematical relationship in size of one part of a work to other parts.

The Greeks believed beauty to be the result of such relationships. "Beauty exists in the proportion not of the elements but of the parts, finger to finger, to fingers, of all the fingers to the palm and the wrist, and these to the forearm etc." (Canon of Polykleitos.)

Examples: Polykleitos' Doryphoros
Parthenon

From this concern with proportion the Greeks devised a system of proportion known as the golden mean. Through all western art this set of proportions recurs. Following is a diagram illustrating the correct proportions for use in line.



Bisect line AD at B.
Erect vertical (right angle) DE to equal AB.
Using E as center and AB as radius,
Mark off Ef on AE.
Using A as center and AF as radius,
Mark off on AC on AD.
CD is to AC as AC is to AD.

Examples of use of golden mean:

3x5 card
Parthenon
Facade of Louvre
Alhambra--Court of Lions
Seurat--Parade

5. Scale. Also a mathematical relationship based on function or use. In architecture, man is the original unit to which buildings are structured.

   Furniture is scaled to fit the human anatomy but is also scaled for use in room.

   Example: A barn is scaled to hold larger animals, while a dog house is the correct scale for a small animal.

   Religious buildings--Greek temple and Gothic cathedral--are scaled to create awe in the contemplation of the Dieties. Note the smaller man-sized doors in the impressive Gothic portals.

6. Perspective. The illusion of three-dimensional space on a two-dimensional plane. Architects make use of perspective in creating illusions of height, depth, and distance.

   Since the Renaissance, the use of a one-point mechanical perspective has been exploited in Western world art. At various times and in other cultures this type of perspective is not employed. Illusions of space may be created in many ways.

a. Mechanical perspective. Lines that recede to a vanishing point on a horizon line.

   Examples: Leonardo's Last Supper
   Raphael's School of Athens

b. Diminishing size of objects, mass, or line.

   Examples: Bruegel's Hunters in the Snow
   Della Francesca's Resurrection

c. The lightening of tones, colors, or lines.

   Examples: Oriental print
   Pozzo's Triumph of the Missionary Efforts of the Jesuits (vault)
   DaVinci's Mona Lisa, Adoration

d. The placing of objects higher in the picture.

   Examples: Oriental print
   Fra Angelico's Annunciation--Coronation of the Virgin
   Botticelli's Birth of Venus--Adorations

Slides to Be Made from Visual Illusions by M. Luckiesh

Page	Figure Number	
46	4	Line
47	5	Line
58	22	Shape
60	24	Perspective
79	39	Line (Assembly Hall at University of Illinois)
91	53	Line
92	55	Line
93	56	Müller-Lyer (See p. 99) (Draw several with varying length sets of oblique lines. What happens?) Line
98	61	Line (shape)
118	64	Light, value in tone
198	85	Line (Parthenon--get a front elevation of Parthenon)
199	86	Line (Slides of city skyscraper--Woolworth Building. Slides of sculptures which are to be viewed from below.)

These slides are to be used in introductory consideration of Unit I and with specific application to the elements listed in row 3.

Additional Slides

Arcimbaldo's Summer; Winter
Bruegel's Hunters in the Snow; Icarus
Leonardo's Adoration and the Perspective Study; Last Supper; Mona Lisa
Parthenon facade
Rattner's Man in Fire (drawing)
Donatello
Vermeer's Lace Maker
Dali's Paranoiac based on the Lace Maker by Vermeer; Composition with Soft Beans
Picasso's Guernica; Young Girl at the Mirror

Student Manual for the Introductory Sessions

If you have visited an art gallery recently to see the work of modern artists, you may have seen some strange and wonderful things, and you probably have not known exactly what these works were about. For the most part, the avant-garde artist is not interested in creating a pretty picture which relates to the natural world. Instead, he expects you to become involved in things happening on the picture plane which bear no relation to your everyday life. Exciting adventures in color, line, motion, light, and space bombard the visitor to the art gallery. We hope that you become better equipped to perceive and respond to the art created by the artists of today as well as those of the past.

The first requirement is that you open your mind as well as your eyes. The kind of vision that we are concerned with today requires that the mind order, analyze, and interpret the sensations the eye records. Creative vision of any kind requires the eye, the memory, and the imagination, all three. All of man's breakthroughs in science and art have required this type of vision. Many people throughout history watched a steaming tea kettle but lacked the imagination of Robert Fulton to develop the principles for a steam-driven engine. Since the time of Adam and Eve, people had seen apples fall from trees, but it was the creative vision of Newton that recognized the principle of gravity relatively late in the course of human events.

Benvenuto Cellini, a renowned artist and goldsmith of the sixteenth century, wrote of inspirations while watching the flames in the fireplace, and Leonardo DaVinci recommended the stains on a damp wall as a source for inspiration. You have looked up at the sky and watched the clouds take on shapes of animals, ships, or people. This is creative vision.

In an essay entitled The Artist's Vision, Roger Fry identifies four kinds of vision:

Practical vision identifies what the object is.
Curious vision causes the viewer to examine the object closely.
Aesthetic vision will delight in the texture, pattern, color of the object.
Creative vision seeks out designs within the object, or sees the object as a part of another pattern or design.

Example: If you were strolling along a beach and you kicked up a piece of driftwood, you would, from your past experiences with wood, classify it as a piece of driftwood. (Practical vision)

However, you pick it up and examine it closely, wondering what kind of wood would be so finely or coarsely grained. (Curious vision)

You notice how smooth the texture is because of the action of the water and sand on the wood, the handsome patterning of the wood grain, the exotic contour of the piece. (Aesthetic vision)

You save the piece and begin to look for other pieces of driftwood that complement the shape of the first piece, thinking that you will mount the pieces into a côllage or sculpture. (Creative vision)

Following are several droodles drawn by Roger Price. Try to provide titles for the pictures. The titles will appear at the end of this manual. When you read the title, it will give you a cue which readily makes the picture meaningful. This is an instance of the mind bringing order to impressions that the senses record. Consider for just a moment the amount of imagination it takes for Mr. Price to create these Droodles.

If we look at two portraits painted in the middle of the sixteenth century by an artist named Arcimbaldo, one called Summer and the other Winter, we cannot help wondering at the imagination which utilized the fruits and vegetables of the season to personify summer and roots and tree trunks to personify winter.

Salvador Dali, the Spanish surrealist, painted a picture called Paranoiac which is based on Jan Vermeer's Lace Maker, painted 300 years earlier. There is no attempt to copy the Vermeer; Dali has used it merely as a point of departure. If you will start at the point where the needles pierce the lace and follow the pattern of the highlights, you will describe an ever-widening spiral. Dali was fascinated by this spiral and utilized it throughout his Paranoiac. This spiral is known as the golden spiral and is a prevalent form in nature which occurs either by accident or design. Shells such as that of the nautilus have a rate of growth that develops into the golden spiral. The arrangement of seeds on the face of a sunflower or daisy creates a golden spiral. The growth in the horns of animals also fits the ratio of the golden spiral. Dali for that reason has incorporated the horns of bulls into his composition, which is based on the golden spiral as was Vermeer's.

Dali painted another picture called Composition with Soft Beans which, while painted in his exquisite polished style, is a grotesque and repelling picture. It is an outcry against civil war which he depicts as a body tearing itself apart. This is a Spaniard's protest against the war which was ruining his country. Pablo Picasso, perhaps the outstanding artist of our century, painted his protest to this same war in his masterpiece Guernica, which, while a flat pattern abstraction in black and white, shows fragmented and tortured humans and animals. It is not a prettier picture than Dali's; however it is a more intellectualized conception. What we must note here is the imagination with which these artists depicted the war, and the impact these pictures have on our imagination.

Alexander Eliot, in his book Sight and Insight , says, "To plunge within a masterpiece is marvelous training for the eye of imagination." He uses as an example Bruegel's Icarus, a painting inspired by the tale as it appears in Ovid's Metamorphoses. Daedalus, the father of Icarus, wishes to escape from the island of Crete where he is a prisoner. He fashions wings from feathers and wax, for himself and his son, so that they may fly away to their native land. Daedalus warns his son not to fly too close to the sun or the wax will melt; Icarus does not heed his father's advice but soars too close to the sun. When the wings melt, he plunges to his death in the sea.

As we look at the picture, we are aware that the artist is portraying the viewpoint of Daedalus as he hovers over the farmer and fisherman, who go about their tasks without even noticing Icarus's plunge. Eliot suggests that this picture might be interpreted as a warning to Bruegel's son, also a painter, not to be so ambitious. W. H. Auden in his poem Musée des Beaux Arts suggests that the painting shows how little personal tragedy matters in the general scheme of things--the sun continues to shine and the ploughman continues working. Some people interpret this painting as saying "Pride goeth before the fall." Robert L. Delevoy states that much of Bruegel's work portrays man's limitations as opposed to his aspirations. Just as Ovid's tale of the fall of Icarus stirred Bruegel's imagination, so the painting has stimulated the imagination of all of these writers to create their poems and essays.

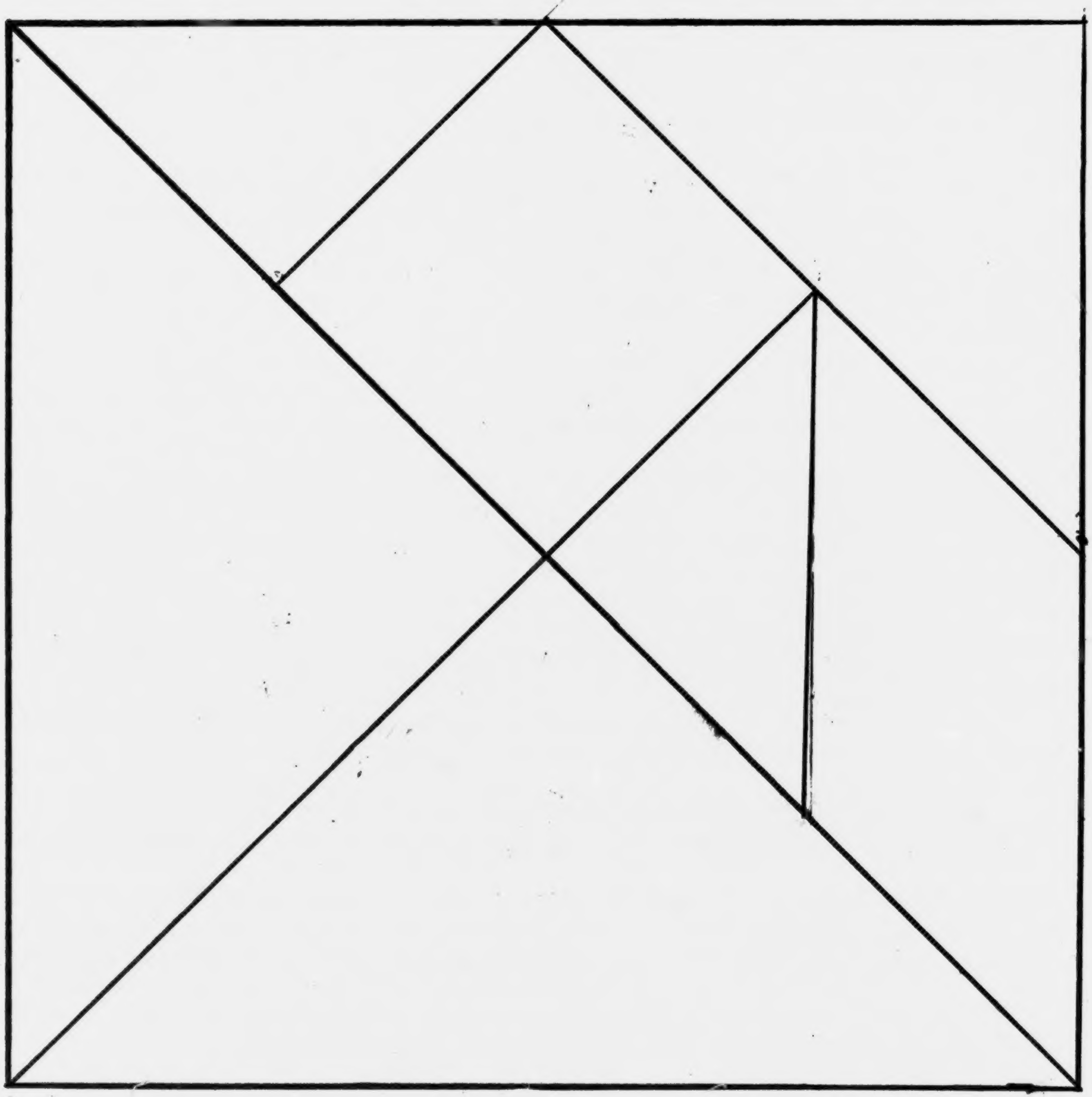
The next page carries a tangram, a Chinese puzzle of sorts. A square is marked off into several geometric shapes. These should carefully be cut out with a scissors and rearranged to create a picture which represents something either man-made or from nature. You may experiment many times with this tangram; however, one of your solutions should be pasted on a contrasting color paper and returned to class. The test of your success will be whether your classmates can recognize the subject of your composition. You should use all the pieces of the tangram and not supplement your subject with additional pieces or shapes.

Answers to Roger Price Droodles

1. Ship too late to save a drowning witch.
2. Four elephants, one peanut.
3. Centipede with legs crossed.
4. Two corpuscles who loved in vein.
5. Man playing trombone in telephone booth.
6. Vicious circle.
7. Man in submarine, flying kite.

Tangram

1. Cut out along lines.
2. Reassemble to create patterns.



The Viewer's Art

Purpose. To heighten the student's ability to see objectively and subjectively; to help him establish value patterns that will aid him in understanding, appreciating, and evaluating visual phenomena. The techniques of describing, analyzing, interpreting, and evaluating which are introduced at this time will be employed by each student to do an in-depth study of a specific art object. This study will extend over a period of several weeks, possibly months.

Preparation

1. Teacher should have read:
    a. Chapter I, "Seeing, Perceiving and Pleasurable Contemplation" from Max Friedlaender's On Art and Connoisseurship.
    b. Chapter 7, "New Maps for Old Treasure" from Alexander Eliot's Sight and Insight.
    c. Chapter IV, "The Structure of 'Aesthetic Knowing'" from Ralph Smith's An Exemplar Approach to Aesthetic Education: A Preliminary Report (especially pp. 57-70).
    d. Joseph Margolis, The Language of Art and Art Criticism, Part III, Chapter 5, "Describing and Interpreting Works of Art" will be especially beneficial.
2. Postcard-sized reproductions, one for each child, and slides should be secured of the masterworks to be studied. The masterworks should be selected on the following bases:
    a. Four to six paintings which hang in a permanent collection at a local gallery (see No. 3 below) should be selected.
    b. These should be works commented on and criticized by authorities, so that students will have sources to consult.
    c. The artists selected should be representative of a wide range of art history, perhaps one Renaissance painting, another from the seventeenth century, an impressionist and/or expressionist, along with two from the twentieth century, one abstract, and the other nonrepresentational. Sculpture and architecture exemplars may also be used where feasible.
    d. A range of subject matter should be represented: at least one landscape, still-life, portrait, religious subject, and one that qualifies as social commentary, so that the functional and nonaesthetic purposes of art may be illustrated.
    e. Each child should be provided with a reproduction (postcard) of one of the four to six paintings chosen for the unit.

The class will be broken up into four to six groups. Each student will be responsible for work within his group and on his own, by assignment and personal contact with the teacher at each step. The groups will report orally to their classmates on their specific work of art at each stage of the study.

3. A visit should be planned to the gallery where the original work of art is exhibited. A guide may be alerted to give more exposure to the paintings selected, or the children may be allowed to meet the masterwork head on without an interpreter. The gallery trip should be taken after the third step, interpretation, has been completed in class.

4. Source material should be available on reserve in the school library, and the teacher should stand ready to assist any research involved. This would require the teacher to have a background knowledge of the exemplars she selects for the students to study.

Procedure

This study will develop on four levels:

1. Description.

2. Analysis.

3. Interpretation.

4. Evaluation.

You will recall Roger Fry's essay entitled "The Artist's Vision," in which he describes four kinds of vision--practical, curious, sensuous, and creative. Max Friedlaender deals with these various kinds of vision in his "Seeing, Perceiving and Pleasurable Contemplation," as do Mr. Margolis and Ralph Smith. In this study our fourth step will involve evaluation or critical judgment rather than creative action on the part of the artist. These are related, however, for the critic is creative in his evaluation, relative to the artist who must be critical in his creativity.

At each of the four levels, consideration of the art object will include attention as to how the artist has handled:

Medium. Materials and technical considerations.
Form. Elements as line, shape, tone, texture, and color, and principles governing their use.
Content. Stated subject and what artist presents.

Step 1 Description

Purpose

To have student become aware of:

1. Art object's medium, form, and content.

2. His personal response thereto.

This step is based on two simple questions:

1. What do you see?
2. How does it make you feel?

which help to illustrate the difference between the objective and subjective way of looking at things.

Procedure

1. Each child will be given a postcard on which one of five or six masterpieces is reproduced. Students having the same reproduction will be working together and reporting on that masterpiece throughout this entire unit.

   The teacher should explain to the general students that they will be working at times individually and at times as part of a committee considering a specific picture and that they in their committees will be reporting to the rest of the class about that picture. The postcard must be mounted on a sheet of notebook paper and kept in their notebooks.

2. Immediately following the first exposure to the reproduction, each child should be given ten or fifteen minutes to write his responses to the two questions asked above. These responses should be on separate pieces of notebook paper and should also be kept in the notebook.

   a. What do you see? Students should list just what is there, i.e.:

      (1) Splotches of red and green paint.

      (2) Two girls wearing long red skirts.

      (3) Apples and oranges.

   b. How does it make you feel? Each student should write a short paragraph about his personal response to the picture, how it makes him feel, what it does to him. Objective facts about the picture do not belong here.

3. The students will be called upon as committees to report orally on their initial experiences of viewing the picture objectively and subjectively.

   a. Teacher will project each masterpiece on a screen. As the picture is shown, the people who were given that picture will assemble at the screen, taking their two papers with them.

      (1) One person will read the list of objective items. When comments relating to analysis, interpretation, or evaluation are introduced, the teacher should bring the discussion back to the objective and factual.

(2) Others of the group may add items which may not have been noticed by the first person. The teacher should ask the audience whether items are of a subjective or objective point of view, once the group understands the difference.

b. While the students read the objective items, the teacher should list them on the board under medium, form, or content. After each picture, attention should be called to this breakdown; all of these factual items concerned the artist as he created the work. For purposes of this lesson, it may be better to substitute the terms, using materials, what the artist did, and what the picture is about. These three areas will be considered in depth before the second step of the assignment is undertaken.

c. Each member of the group will read his subjective statement while the class looks at the slide. The class members should be made aware of the difference between subjective and objective statements.

d. Class discussion should emphasize the fact that there are different ways of looking at things. We cannot look at the picture from the artist's point of view, but we can see what he has put into the picture for us to see. We can look at his picture objectively and simply make an inventory of the things in it, or we can see how he has handled these things. But only when we respond personally to the art object are we ready to give it deeper consideration--appreciation or interpretation--or use it as a point of reference from which to view other things.

Assignment

You have been assigned a reproduction of a picture which will be the basis for your personal involvement in creative vision. Our next several weeks will deal with three major topics: The Art Object, The Artist, and The Viewer.

Throughout this part of the course you will be doing an in-depth study of the painting given to you. The four levels of study will progress on the following basis as outlined in our lesson on aesthetic vision: (1) description, (2) analysis, (3) interpretation, and (4) evaluation.

Step 1 of the aesthetic response requires you to: (1) write an objective description of the picture devoid of personal reaction or response, interpretation, or evaluation; and (2) write a subjective response to the picture.

In each instance you will think about the medium-form-content (subject matter).

1. Medium is the material and might involve comment on technical handling thereof.

2. Form will include how the artist has organized (composed) his subject in media (color, line, texture, shape).
3. Content should include the subject matter (what it is about) and how it is arranged on the surface.

Step 2 will require investigation and analysis of the painting in historical context and with regard to formal and technical matters.

The artist of the painting will be the subject of a report to the class. You will consider the art object in relation to the artist. Also, some consideration should be given to the artist's use of light, space, time, and movement.

Step 3 will require interpretation of the stated subject and latent content in relation to the artist's biographical situation and to your own individual position. This will require reading interpretations by authorities and writers who have studied your painter and painting.

Step 4 will require you to establish criteria that are valid in evaluating the art object, the artist, and your own experience as viewer of art and of life.

Illusion in Art

Preparation

Teacher should read: M. Luckiesh, Visual Illusions; Life Science Library's volume on Light and Vision; Gyorgy Kepes, Vision and Value Series, Education of Vision Volume.

Materials from which the teacher may choose

Slides

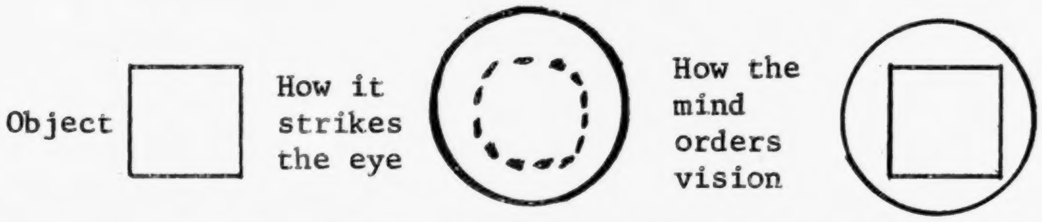
Tintoretto, Last Supper.
DaVinci, Last Supper.
Bruegel, Hunters in the Snow.
VanGogh, Cypresses.
Rattner, Man in Flames; Study for Window Cleaner.
Donatello, St. John the Baptist seen at eye level and above eye level (Helen Gardner, p. 18).
Bernini, David; Apollo and Daphne.
DaVinci, Adoration, perspective study of same.
Escher, Hands, Night into Day, etc.
Botticelli, Primavera.
Luckiesh, Perspective Illusion, p. 60; Perspective above eye, p. 86; Parthenon Illusion above the eye, p. 92, Figure 55; Illusions, pp. 56, 58, 79, 93, 98, 118, 92, 91, 46, 47, 70.
Riley, Bridget, Op Art, Summer Heat.
Parthenon drawings showing golden rectangles (4).
Turner, Landscape.
Toulouse-Lautrec, Young Girl (photo and drawing); scratch drawing and face with figures.

Pozzo, Triumph of the Jesuit Order.
Wood, American Gothic.
Shahn, Sacco-Vanzetti Passion.
Marin, Brooklyn Bridge.
Monet, Rouen Cathedral.
Chartres Cathedral, West Facade; Door Jamb, Old Testament Kings.

Purpose. To make student aware of the importance of the mind and the imagination in interpreting what the eye sees. To help the student understand how in his work the artist exploits or compensates for visual phenomena.

Procedure

1. Discussion. You have all heard the old saying that seeing is believing; it is easier to accept something you have seen than something you have only been told about. We hope that in this class you will look and see rather than accept what the teacher tells you to see. However, we are going to paraphrase that above saying into "seeing is deceiving" because we are going to consider optical illusions that occur in art. Show M. C. Escher's op designs Hands, Night into Day, etc. Most of these illusions are based on the structure of the eye, which is a sphere. The back of the eye onto which the visual image is cast is like the inner surface of a ball so that straight lines projected on that surface curve along that surface.



However, our two eyes present two such curved objects to the mind, and the mind handles the job of interpreting the two images as one. The fact that two images, each with a slightly different point of view, are presented to the mind, allows for the perception of depth. One-eyed people have problems discerning depth and distance. The three-dimensional world for them tends toward the two-dimensional.

Experiment 1. To illustrate the separate image presented by each eye:

> Close one eye. Hold up a pencil vertically at arm's length and measure the height of the blackboard at the corner edge with your thumb along the pencil. Holding the pencil in that position, close the eye and open the other. Where is the pencil in relation to the edge of the blackboard? Inasmuch as the pencil has remained stationary, what can you conclude about your eyes?

Again, closing one eye and holding the pencil so that it coincides with the corner edge of the blackboard, open both eyes, looking at the blackboard. What happens to the pencil? Next look at the pencil and note how aware you become of its contour. What happens to the blackboard?

2. Artists use such optical illusion each time they portray three dimensions on a two-dimensional surface. Some of the things we observed in the above experiment may be observed when we consider Leonardo DaVinci's Last Supper. Linear perspective is a geometric or mathematical solution which allows the artist to reproduce the optical illusions relating to distance.

   Experiment 2.

   Hold your pencil along the edge of the blackboard, measuring the height on your pencil. How tall is the blackboard? On your pencil you could measure it in inches; however, you know that it is over four feet tall. However, if you were drawing this room on a surface, your arm's length from your eyes, you might want to draw the blackboard in relation to the height registered on your pencil rather than its true height.

3. Show DaVinci's Last Supper. Have students hold pencils vertical to measure the gradation in height of the vertical elements that recede according to the one-point perspective in this picture.

4. Show Bruegel's Hunters in the Snow. Ask how the artist has created the illusion of great distance in this picture. Possible answers include:

   a. Diminishing of trees and people.
   b. Overlapping of planes.
   c. Gradation of tone and color.
   d. Distant elements are higher on picture plane.

5. Show Luckiesh's perspective illusion distortion on p. 60 of Visual Illusions. This illusion of perspective created by the lines receding to a vanishing point makes the three identical rectangles appear to vary in size. To have created the illusion of three identical rectilinear blocks existing at various distances from the viewer in actual space, all three would have to have their top and bottom sides conform to the same receding lines.

   Show DaVinci's linear perspective study for his Adoration. Point out how all architectural detail conforms to the vanishing point. Then show the painting.

6. Show two photographs of Donatello's St. John the Evangelist, one at eye level and the other as it should be seen. This shows how a sculptor compensates for visual distortions due to the concave surface of the eyeball, on which the image is received. The

sculpture was created to be shown high on a pedestal over eye level. Ask the students to recall standing on a sidewalk and looking up at tall buildings and ask if they noted that windows near the top appear much smaller than those in the lower stories.

7. Show the Luckiesh illusion explanation on p. 199 of Visual Illusions, which deals with the above situation.

8. Show slide of Parthenon and a piece of the frieze which also illustrate this situation.

9. Show slide of Parthenon facade and Luckiesh illustrations on pp. 198-199. The builders of the Parthenon were aware of distortions that occur when the eye records images seen at different distances and above eye level as illustrated in the last slide. To create the Parthenon so that it would look like drawing (a) and knowing that were it built to conform to those dimensions it would appear as in drawing (b), they compensated by altering the dimensions similar to the exaggerated drawing in (c) on p. 198 of Visual Illusions. The upward curve in the stylobate on the sides of the Parthenon rises four inches at the middle, whereas the curve on the east and west fronts is over two and one-half inches (p. 92 of Visual Illusions). The axes of the columns are not straight but tilt inward nearly three inches. Were they to continue upward, they would meet at a point one mile high. The architrave and frieze incline about one and one-half inches. The sculptor who carved the frieze also took into account the distortion of his work as seen from the ground level and gave prominence to the upper parts; thus the relief is cut deeper and the proportions of the upper parts are elongated. The horizontal entablature beneath the raking cornice of the roof at either end would have appeared to sag as illustrated in Luckiesh's illusions on pp. 92 and 79 had the architects not curved them to conform with the curve of the stylobate.

10. In view of the tricks that artists use to create an illusion of reality, it would appear that "art is a lie to reveal the truth." As viewers, it is our responsibility to learn the difference between illusion and reality. The artist does sometimes trick the eye and the imagination, and the viewer allows himself to be tricked. But the mind should always be able to analyze and judge rationally, in art and also in life. To know how to see and what to look for in art and in life is the focal point of our course. Often illusion enhances reality as in the case of the Parthenon.

11. Artists use illusion in other ways in their art. Straight and curved lines, lines that are vertical, horizontal, or diagonal, aid the artist in creating illusions of stability or motion. Vertical lines are usually strong and sturdy and impart that quality to the subject, as in Grant Wood's American Gothic. This kind of line, soaring upward, also suggests spirituality, as in the elongated figures of medieval art, such as the figures on door jambs at Chartres Cathedral.

Horizontal lines imply stability. Compare the horizontal feel of the Greek Parthenon and the vertical feel of the Chartres Cathedral from the Middle Ages. Horizontal lines also imply rest or death. Show the Shahn Sacco Vanzetti Passion. Diagonal lines are lines of movement, for example, a flash of lightning, or someone running. Show the Marin Brooklyn Bridge and call attention to the explosive diagonals.

Wavy, undulating lines are also lines of motion seen in flames or streamlines of water. Show VanGogh's Cypresses, Botticelli's Venus or Primavera, and Rattner's Man in Flames. Show the picture entitled Summer Heat. Explain that op art is based on optical illusions.

Show the DaVinci Last Supper. Ask the students to pick out the directional lines. Call attention to the strong horizontal emphasis of the table and the humans who are grouped on a horizontal wavy line, making the picture very calm and balanced.

Show the Tintoretto Last Supper. Ask the students to comment on the arrangement of the table and the people, and what this does to the emotional content of the picture.

12. You can see that such a simple thing as line and line direction can create certain illusions. We know that the picture or sculpture is stable but the illusion of motion is created.

The sculpture of the seventeenth century is imbued with great emotional potential chiefly because of the swirling and undulating lines, as seen in this David, and Apollo and Daphne by Bernini. The painters of this century created great vistas of space and swirling figures therein, so devised to trick the eye that one cannot tell where the architecture ends and painting begins. Show Pozzo's Triumph of the Jesuit Order. This type of illusion heightens the emotional quality and involves the viewer in the work of art. As the Baroque painter involves the viewer emotionally by illusion, the twentieth century op artist involves the viewer optically on the sensory level. The vibration of bright juxtaposed colors, shapes, and lines in contrast force the viewer's eyes to react. The impressionist painters of the last century created the illusion of light and atmosphere by placing dots and splashes of color together so that the viewer was forced to compose them optically for greater aesthetic involvement in the work.

We have tried to understand today the importance of the mind and the imagination in the process of perceiving and enjoying a work of art. We are aware that the eye itself is not capable of distinguishing truth from illusion, that the eye is a machine, recording impressions which the mind and imagination interpret.

We have become aware of what the artist must know and how he helps us to learn to look, understand, and better appreciate reality in nature and in art.

The Space in Which the Artist Works
(Two- and Three-Dimensional Forms)

It is anticipated that the introduction to spatial concepts will cover at least three sessions, one session each for the discussion of two-dimensional art, sculpture, and architecture. Comparison and contrast will be used extensively in these lessons, generally on a one-to-one basis.

Purpose. To study the various aspects of two- and three-dimensional art in order to differentiate between them and understand them. To learn rudimentary qualities of different media and to distinguish between them.

Materials

1. Examples of two- and three-dimensional objects:
   - a. Three paintings, drawings, or prints placed on easels.
   - b. If available, examples of collage, mosaic, and tapestry.
   - c. An in-the-round sculpture, a relief, and a mobile.
   - d. A cardboard box with one side removed.
2. Slides.
   - a. Two-dimensional art.
     - (1) Painting. Leonardo, Mona Lisa.
     - (2) Drawing. Leonardo, Self-Portrait.
     - (3) Fresco. Michelangelo, Creation of Adam.
     - (4) Stained glass. Notre Dame de la Belle Vierière (Chartres Cathedral).
     - (5) Mosaic. Empress Theodora (Detail, Ravenna, San Vitale, Italy).
   - b. Sculpture (three-dimensional). In-the-Round; Khafre,Egyptian; Michelangelo, David; Relief, Horsemen (Parthenon Frieze).
   - c. Architecture. Parthenon, reconstruction; Istanbul, Santa Sophia, exterior and interior.

Brief Glossary of Terms Used

Media

Oil: A type of paint in which oil is the pigment, vehicle, or carrier.

Casein: A type of paint in which an animal milk is the vehicle.

Tempera: Paint with an egg white vehicle.

Polymer: A type of plastic paint which is highly durable.

Watercolor: Paint whose binder (glue) is combined with water.

Fresco: A painting method in which a water base paint is applied to a thin coat of freshly applied plaster and actually becomes part of the plaster as it dries.

Mosaic: A surface decoration made of small glass or stone pieces (tesserae) applied with a type of cement.

Stained glass: Glass which has been colored throughout by use of colored oxides or by the addition of a paint which is then baked on the surface.

Tapestry: A heavy hand-woven textile which is usually designed with figures or patterns.

Graphic arts: The arts of painting, drawing, or engraving, or any other art in which lines, marks, or characters are impressed on a two-dimensional surface.

Relief: A type of sculpture in which figures or designs are cut in a material so that they project out from the background of which they are a part. A shallow relief is called a bas relief and a deeply cut one is called a high relief.

Mobile: A type of sculpture having freely moving parts which are easily set in motion.

Collage: A pictorial composition made by pasting various pieces of paper, cloth, newsprint, etc., together on a surface.

Brief Summary of Fresco, Mosaic, and Stained Glass Techniques

In viewing the slides of the various kinds of art work, the students may raise questions about technique or other aspects of the works.

Fresco:

1. What is fresco?
2. How is it done?
3. How long did it take Michelangelo to do the Sistine ceiling?
4. How large is the ceiling?

Fresco is a painting technique that was very popular in the period of the Renaissance (fourteenth-sixteenth centuries) and is still used today. The artist first plans his picture on paper; this is called a cartoon. When he has finished the design, a thin layer of fresh plaster is applied to the designated wall. While the plaster is still damp, the cartoon is attached to the wall and the design transferred by punching holes along the lines of the design into the plaster. The cartoon is then removed, the punched holes are connected with an incised line, and the artist is ready to begin painting. The paint used has a water base and is absorbed by the damp plaster, thus making the painting part of the wall. The process is difficult but the work will last a long while unless the wall is damaged by moisture or crumbling.

Michelangelo spent nearly four years painting the Sistine ceiling which covers an area of approximately 6,000 square feet, an area as large as ten average classroom ceilings. It was necessary for Michelangelo to lie on his back while working on a scaffold 65 feet high in order to reach the ceiling which is approximately six stories high.

Mosaic:

1. How is it made?
2. What are the pieces made of?
3. How is it attached to the wall?

A mosaic is made of many small pieces of colored glass or tile called tesserae. The design is drawn on the surface in outline form, and then the pieces are set into place with a type of cement or glue. When the design is finished, the spaces between the pieces are filled in with a special type of cement called grout.

An exercise in mosaic would be helpful to understand the ancient technique. Any available material such as bits of tile, stone, construction paper, etc., could be used to make a design of the student's own choosing.

Stained glass:

1. How is the glass colored?
2. How are the details put on?
3. What holds the pieces of glass together?
4. Is stained glass three-dimensional, since you can see it from both sides, that is, from the interior and from the exterior of the church?

Glass containing various colored metallic oxides is heated until molten and then plate-like shapes are made by blowing and shaping the glass. These pieces are then cut or broken into the desired shapes and laid out in the desired design on a large chalk-covered table. The pieces are joined together with lead strips which not only serve to hold the pieces together but also divide the various colors. Many of the details of the designs are painted on and baked to be more durable. The final window is then put in place and strengthened by horizontal and often vertical iron bands.

Even though stained glass can be viewed from the interior and the exterior of a building, it is still truly a two-dimensional art form. It was meant to be viewed only from the interior, the side opposite the sun, the principal light source.

Procedure

1. Have three paintings or prints arranged on easels, one piece of free standing sculpture, and a cardboard box (open side faced down), all arranged so that students may move freely among them. Call attention to the five "works of art."

Have the students walk among the "works of art." As they walk around the easel works, they should become aware that while the sculpture can be viewed from any angle, the painting exists on a surface and can be seen only from the front. The box should be used to reinforce the spatial concepts inherent in the sculpture.

Questions will help students formulate definitions as to surface, plane, area, the characteristics of two-dimensional art, and of three-dimensional art.

a. Three-dimensional art such as sculpture or architecture:

   (1) Exists as mass or volume. (Illustrate these terms with cardboard box.)

      (a) Mass implies bulk (box with open side face down).
      (b) Volume can imply containing or contained space (box with open side exposed to show negative space).

   (2) Extends in depth in space.

b. Two-dimensional art such as drawing and painting:

   (1) Is restricted to a flat surface or plane which may be broken into areas (area--an enclosed space as a square or circle).
   (2) Has only height or length and width.

Questions	Responses
1. Having looked at those art objects, what can you say about them in relation to their similarities and differences?	1. They are two different kinds of things. 2. The first three are flat and can only be seen from one side. 3. You can see the fourth one from all sides as you walk around it.
2. What characterizes the art work in the first group (the paintings)?	1. It is flat. 2. You can only see it from one side. 3. It is just a flat surface. 4. It only has two dimensions. 5. The design is painted on.
3. What do we mean by two-dimensional?	1. It has height and width. 2. It has length and width. 3. A thing is vertical and horizontal.

As the pupils talk about the characteristics, point them out or have the students point them out.

Questions	Responses
4. We now have three different ways of describing a surface. What else might be said about such a flat surface?	1. It covers a certain area.

Point to the perimeter of the canvas and say that "area is contained or limited surface." Outline with your finger smaller areas into which the surface is divided.

5. The art work in group 1 was painting; can you name some other forms of art that appear on a flat surface?	1. Drawings. 2. Prints. 3. Tapestries. 4. Any other examples that might be present in the room.

Look at and discuss the three-dimensional work. Point out that one of its characteristics is that the work could be walked around.

6. What are some other characteristics of the three-dimensional work?	1. It takes up space. 2. It is sculpture.

Place the cardboard box, open side down, next to the sculpture.

7. What do we mean when we say "3-D" as opposed to "2-D"?	1. Besides length and width, it has depth. 2. It has more surfaces than one. 3. Space.

Run your fingers around the surfaces on the box and over the contours of the sculpture as well as around the perimeter of one of the pictures.

8. If we say that the painting exists on a flat surface which we call the picture plane, where does the sculpture exist?	1. In air. 2. In open space.
9. What other characteristics can we say it has?	1. Three dimensions. 2. You can feel it.
10. What would be a word to describe something you can put your hands around, that exists in space?	1. Bulk. 2. Volume.

Bulk, mass, and volume: Explain that the first two words are synonymous and refer to things that exist in or are contained in space. However, the third term implies the idea of containing space in addition to being contained in space.

2. Show the slides listed below, asking the students to identify and classify each work as either two-dimensional or three-dimensional, and to identify the medium in which each work is done. (Refer to glossary if necessary.) Use the study page if desired. (See following page.)

Two-dimensional

Painting: Leonardo, Mona Lisa.
Drawing: Leonardo, Self-Portrait.
Fresco: Michelangelo, Creation of Adam (Sistine Chapel ceiling).
Stained glass: Notre Dame de la Belle Vierière, Cathedral of Chartres.
Mosaic: Empress Theodora (detail).

Three-dimensional

Sculpture (in the round): Khafre; Michelangelo, David.
Relief sculpture: Horsemen (Parthenon frieze).
Architecture: Parthenon (a reconstruction and original if possible); Santa Sophia (exterior and interior).

Study page

Decide whether the work is two-dimensional or three-dimensional and complete the sentences for each work.

1. Khafre (2680-2565 B.C.), Egyptian, Cairo Museum:

   Two-dimensional __________.
   Three-dimensional ____X____.
   This work of art is made out of __stone__.

2. Michelangelo (1475-1564), David (1501-04), Florence Academy:

   Two-dimensional __________.
   Three-dimensional ____X____.
   This sculpture of Davis is made of __marble__.

3. Horsemen (Parthenon frieze), London, British Museum:

   Two-dimensional __________.
   Three-dimensional ____X____.
   This is a special type of sculpture called a __relief__.

4. Parthenon (reconstruction):

   Two-dimensional __________.
   Three-dimensional ____X____.
   Architecture not only contains space but is contained in space:
   True ____X____ False __________

5. Istanbul, Santa Sophia (exterior and interior) (532-537):

   Two-dimensional __________.
   Three-dimensional ____X____.

6. Leonardo (1452-1519), Mona Lisa, Paris, Louvre:

   Two-dimensional ____X____.
   Three-dimensional __________.
   This picture is done in __oil paint__ (what medium?).

7. Leonardo (1452-1519), Self-Portrait, Royal Library, Turin:

   Two-dimensional ____X____.
   Three-dimensional __________.
   The medium of this work is __charcoal or crayon__.

8. Michelangelo (1475-1564), Creation of Adam (ceiling of the Sistine Chapel, Rome) (1508):

   Two-dimensional ____X____.
   Three-dimensional __________.
   This is a type of painting called __fresco__.

9. Notre Dame de la Belle Vierière, Cathedral of Chartres, France (12th-13th centuries):

   Two-dimensional ____X____.
   Three-dimensional __________.
   The medium used in this church window is __stained glass__.

10. Empress Theodora (detail), SanVitale, Ravenna, Italy (6th century):

    Two-dimensional ____X____.
    Three-dimensional __________.
    How is this picture made? __It is made of many small pieces__.

Student page with answers

Discussion questions:

Two-dimensional considerations:

1. On what surfaces is two-dimensional art usually found? Ans.: On flat surfaces such as canvas, wall, or panel.
2. What is the nature of these surfece? Ans.: They are generally smooth and level.
3. How do these surfaces limit or impose restrictions upon two-dimensional art? Ans.: The design must stay on the surface and therefore cannot be extended into space.

Three-dimensional considerations:

1. What additional dimension does three-dimensional art have that two-dimensional does not have? Ans.: The third dimension is depth.
2. Two-dimensional art must exist upon a surface; where does three-dimensional art exist? Ans.: It exists in space.
3. How is three-dimensional design limited? Ans.: It is limited only by the space into which it is put and by the materials of which it is made.

There are many forms in which art can be found. Give three forms of two-dimensional art:

1. Drawing.
2. Painting.
3. Fresco, printing, stencil, dying, etc.

Give three forms of three-dimensional art:

1. Sculpture.
2. Relief.
3. Mobile, architecture, etc.

Optional problem. Think about the examples you have seen in class and elsewhere. Does the artist express two-dimensional ideas only on two-dimensional surfaces? Ans.: The problem has many implications, but primarily it should focus the student on considerations of perspective systems.

Assignment. Consider the essential differences and similarities of two- and three-dimensional art and formulate a definition of each.

The Space in Which the Artist Works (Open and Closed Forms)

In discussing two-dimensional forms (paintings, drawings, etc.), we found that they exist on a flat surface or plane and that three-dimensional forms exist in space. What about forms like buildings and certain sculptures that contain space as well as being contained in space? Here, we encounter the concepts of closed and open form.

Closed form is a three-dimensional form totally limited by the surrounding space. Its surfaces do not let space into it. A solid piece of stone would be considered a closed form.

Open form is a three-dimensional form which is contained in space but also contains space, for example, an archway. Three-dimensional forms that enclose or intersect the surrounding space are also considered open form. Thus a tree could be considered an open form, because its branches intersect with and also enclose the space around it. This concept is important to understand, for it enables us to describe and call attention to the important negative areas (or enclosed space) of a three-dimensional work.

Purpose. To help the student understand enclosed space, and to enable him to discuss it more accurately and effectively.

Materials

1. An in-the-round sculpture.
2. A relief sculpture.
3. A small branch.
4. A cardboard box.

Slides

1. Leonardo da Vinci, Mona Lisa.
2. Khafre.
3. Henry Moore, Recumbent Figure.
4. August Rodin, The Thinker.
5. Parthenon.
6. Santa Sophia, Istanbul.
7. Horsemen (Parthenon frieze).

Note. In showing the various slides, technical questions may arise. To assist in answering such questions, the following summary is given.

Comments on slides. The statue of Khafre, who was an Egyptian Pharaoh sometime between 2680-2505 B.C., is carved out of diorite--a hard, black stone that will take a high polish. This statue was carved out of a solid block of stone. Sculpting in which the excess material is removed by chiseling or carving is called the analytic, or subtractive, method of sculpting.

Henry Moore's Recumbent Figure was done in the same way as the statue of Khafre, and the relief sculpture from the Parthenon was probably done in a similar manner.

The Thinker by August Rodin, done in 1880, is a bronze casting made from a clay model. The finished bronze is about six feet high. Once the sculptor has finished the model, he makes a gelatin and plaster mold from it. From this mold, a wax model is made which is exactly like the original. Foundry workers invest the wax piece in a heat resistant material in liquid form. When this investment is set, the wax is burned out and the cavity then filled with molten bronze. After the bronze has cooled, it is removed and cleaned.

The Parthenon, in Athens, is a marble structure built around 447-442 B.C. Its greatness lies in the perfection of the beautiful relationships established between its various parts and dimensions. At this point, we are mainly concerned with its form in space. Its construction is basically a closed form (even though there is interior space), because it was conceived more as a monument to the gods than a space in which people would function.

Santa Sophia (or Hagia Sophia) (Holy Wisdom) in Istanbul is magnificent not only in exterior appearance but also in interior design. The great dome was one of the largest ever built in its time and even by modern standards is very large. The dome is 108 feet in diameter and towers 185 feet above the pavement. In more graphic terms, you could stack about 12 average size, one-story suburban houses beneath this great dome. It is an excellent example of the concepts of closed and open form in combination.

Procedure. Display the sculpture, the relief sculpture, and the branch on a table in front of the room. Also display the piece of stone and the cardboard box with the open side down. Show the following slides:

1. Slide 1, Mona Lisa by Leonardo da Vinci. Question: When we discussed two-dimensional art such as painting, drawing, and print making, we said that they existed where? Answer: On plain areas or surfaces.

   Question: Where do three-dimensional forms exist? Answer: In space.

2. Slide 2, Khafre. Question: Look carefully at the three-dimensional forms displayed. Can you see anything different about the way they relate to the space in which they exist? Answer: Some of the pieces allow light or space to come through them; some of them have a solid inner structure; and some of them are hollow.

   Question: What do you think the forms which shut out space and light might be called? Answer: Closed or some word with a similar meaning.

Question: And what, then, do you suppose forms which do let light and space into their parts are called? Answer: Open forms.

Point to the box with the open end down.

Question: Is the box contained in space? Answer: Yes.

Question: What is inside the box? Answer: Space or air.

Point to the stone.

Question: Is the stone contained in space? Answer: Yes.

Question: Both the empty box and the stone are contained in space, but what is the difference? Answer: The box is open; it can contain space. The stone is completely closed and cannot contain space.

3. Slides 3 and 4, Parthenon and Santa Sophia. Question: Is there any similarity between the box displayed and the buildings? Answer: Yes, there are similarities, because the exteriors of the buildings exist as closed forms, yet they contain space just as the box does.

   Pointing again to the stone.

   Question: Is there any way that you can make the stone contain space? Answer: You could cut or carve holes in it.

4. Slide 5, The Recumbent Figure by Henry Moore. Questions: Why would an artist want to make a stone contain space? In other words, why would an artist want to open a stone? Answer: To give it more variety and to make it more interesting to look at. Also to let more light in and through it to make strong contrasts.

   (Note: Leave this slide on the screen while discussing the items on the table.)

   We have seen that when a form contains space it is open, and when it does not it is closed. Notice the variety of forms on the table.

   Question: Does the branch fit into the category of open or closed form? It is not hollow, and yet it really is not closed. Can anyone tell me why the branch might be classified as an open form? Answer: It is rightly classified as an open form because its parts intersect with the space around it and allow space to penetrate.

After the preceding discussion, show the following slides and have the class as a whole identify them as closed or open form, or a combination of both. Allow them to discuss their answers.

1. Khafre (closed form).
2. Recumbent Figure, Henry Moore (open form).
3. Horsemen (Parthenon frieze) (closed form).
4. The Thinker, August Rodin (basically a closed form but with minor openings).
5. Parthenon, Athens (combination).
6. Santa Sophia, Istanbul (combination).

Student Manual for the Space in Which the Artist Works (Open and Closed Forms)

We have been discussing the kind of space in which the artist works. You observed how an artist may choose to execute his idea on a flat plane, or may choose to give his idea a free spatial existence, not dependent on a flat surface. The flat plane works are two-dimensional, while the works that have a free spatial existence are three-dimensional. You know in which category paintings and drawings fall: they are two-dimensional forms. Sculpture is a three-dimensional form that has a free existence in space.

What are the different kinds of three-dimensional forms? Do all three-dimensional forms have the same relationship to the space around them? Let's look at various forms of three-dimensional art, in order to understand them more clearly and to discuss them more accurately and intelligently.

Quiz

1. From your experience in class, list the name and approximate date and make a small sketch of the following:

   a. An in-the-round sculpture which is an example of closed form.
   Name______________________________
   Date______________________________
   Sketch____________________________

   b. A sculpture showing open form.
   Name______________________________
   Date______________________________
   Sketch____________________________

   c. A work of architecture in Greece, built primarily as a monument and not as a space within which people move.
   Name______________________________
   Date______________________________
   Sketch____________________________

d. An object from your everyday environment that is a good example of open form. (It need not be a work of art.)
Name________________________________
Date________________________________
Sketch______________________________

2. Consider the following items and decide whether each is an open or closed form or a combination of both. Check the corrent answer or answers.

a. A bicycle:
Open________________________________
Closed______________________________
Combination_________________________

b. The moon:
Open________________________________
Closed______________________________
Combination_________________________

c. A tree:
Open________________________________
Closed______________________________
Combination_________________________

d. A book:
Open________________________________
Closed______________________________
Combination_________________________

*e. A painting:
Open________________________________
Closed______________________________
Combination_________________________

*Note. Later we discuss the concept of open and closed form in paintings. If you would like to know more about it at this time consult Principles of Art History, Heinrich Wölfflin, Chapter 3.

3. Without referring to any specific objects of art, formulate an accurate and precise, working definition of the two concepts developed in this lesson:

Closed form

Open form

The Space the Artist Creates (Perspective)

When we talk about perspective, we usually have in mind atmospheric (aerial) perspective or the logical mathematical perspective based on lines of vision which recede to a vanishing point on a horizon. This mathematical perspective can involve one, two, or three vanishing points. Atmospheric perspective is based on the optical illusions recorded by the eye , without any mental exercise in mathematics. The mechanical, mathematical type of perspective is the kind that representational artists of the past 500 years have, by and large, exploited. In the overall history of art, it plays a role secondary to atmospheric perspective and the other techniques artists use to show depth and space on a two-dimensional surface. Some such techniques involve overlapping, diminishing details in the distance, accenting them in the foreground, silhouetting light objects against dark, placing far objects high on the picture plane, and lightening tones, lines, and colors in the distance.

Materials

Reproductions of Raphael's School of Athens; rulers.

Slides:

Bruegel, Hunters in the Snow; Fall of Icarus; Procession to Calvary; four detail slides.

Fra Angelico, Coronation of the Virgin; Annunciation.

Martini, Simone, Annunciation.

Leonardo, Adoration of the Magi; two perspective studies; Last Supper; Virgin, Child, and St. Anne.

Masaccio, The Tribute Money; The Trinity.

Piero della Francesca, Resurrection.

Mantegna, Dead Christ.

Raphael, Alba Madonna; School of Athens, Rome, Vatican.

Michelangelo, Holy Family.

Botticelli, Pomegranate Madonna.

Vermeer, Music Lesson.

Sung Dynasty, Spring Morning, Palace of Han.

Korin, 36 Poets (Screen).

Ming Dynasty, Ku Shan-you (Mountain Landscape).

Egypt, Hunting Scene, Tomb of Nakht.

Gauguin, Ta Matete.

Seurat, Parade; Grande Jatte.

Picasso, Three Musicians; Guernica.

Dali, Last Supper.

Nolde, Last Supper.

Leger, Breakfast.

Pollock, Composition.

Lascaux Painters, Two Bison.

Byzantine, Theodora and Retinue, (Mosaic).

Carolingian, Utrecht Psalter (Manuscript).

Pompeii Painters, Trojan Horse (Fresco).

Durer, Woodcut of Perspective Device.

Perspective Illusion, Hallway in One-Point Perspective.

Procedure

1. Class will be taken into hallway to observe the visual illusion of converging lines to create a vanishing point. Each child will have a ruler.

    a. Holding the ruler at arm's length, measure the height of doors down the corridor.

    b. Lining up the ruler with the lines formed where the ceiling meets the walls, project the ruler to find the vanishing point.

    c. Holding the ruler at arm's length, measure the height of a person walking down the hall.

    d. Be aware of the diminution of the tiles in the floor as they recede down the corridor.

    In the classroom there are many similar experiments which illustrate perspective.

    a. Looking from the window, observe the diminution of a car driving toward the horizon, the diminution of telephone poles, trees, people, houses, the narrowing of a street.

   b. Holding the ruler at arm's length, measure various objects in the room.

2. Show the slide of a perspective view of a hall and recall the experiences in the hallway. (The students will hold their ruler up to check this slide. Arms and rulers will partially obliterate the slide; however, allow time for this activity.)

3. Show the DaVinci Last Supper. Everyone should recognize the phenomenon as the same as that in the hallway and in the perspective slide. This is one-point linear perspective wherein the artist shows three dimensions on a two-dimensional surface by making everything in the picture conform to the optical illusions that occur in nature. Recall the lesson on optical illusions where this phenomenen was explained.

4. This system of linear perspective has been the prime method of showing distance in Western art since the Renaissance--a span of 500 years. But this linear perspective is not used by other cultures in the world. Though artists have been portraying nature in art since prehistory, cave art dating back 30,000 years, linear perspective has been used only for a brief period in classical antiquity and for about the last 500 years.

5. Show the Japanese screen painting and explain its origin. Question: What has the artist done here to show space? As you can see, a large group of people is depicted here, and they must exist in space; however, there is no diminishing of objects toward a horizon. Answers: (1) The figures overlap; (2) Some are put up at the top of the picture.

6. Show the Chinese Sung painting Spring Moring, Palace of Han. Question: This is a huge vista, but again the Chinese artist does not rely on a linear perspective to create distance. How does he achieve the illusion of distance? Answers: (1) There seem to be lines receding in the buildings. (Should this answer occur, ask the students to try to find a vanishing point or horizon. Point out that none exists and make the students aware of the placement of far objects higher on the picture plane.) (2) Things that are far away appear nearer the top; (3) None of the objects are related to each other; they seem to come out of mist.

   This is an example of oriental atmospheric or aerial perspective which relates to the atmospheric conditions in nature. The atmosphere nearer the earth is denser with moisture, dust, pollen and smoke while that higher is not as clogged with matter. Therefore, the tops of mountains may be visible at 60 or 100 miles, whereas things at a lower level are obscured by the atmosphere. The oriental artists utilize this knowledge in their portrayal of distance.

7. Show the Bruegel Hunters in the Snow. This slide was also shown in the basic lesson on visual illusion. Ask students to

recall the devices that the artist used to create near and far space. Answers: (1) Overlapping objects and silhouetting lights against darks; (2) Making objects get smaller. (Diminution of lines, shapes.); (3) Lightening of tones, lines, colors in the distance; (4) Placing distant objects high on the picture plane; (5) Making near objects larger, brighter, more detailed.

Show Landscape with the Fall of Icarus to reinforce the understanding of Bruegel's creation of depth and distance. Show the Procession to Calvary and detail shots to point up contrast in near and far space. (1) Thistle. Detailed treatment and importance in establishing perspective when contrasted with trees in background. (2) Jerusalem detail. Atmospheric perspective, cool color, linear perspective. (3) Magdalene detail. Strong color and detail with relation to distant objects. (4) Arrest of Peasant detail. Gradation in size of people.

8. Show Fra Angelico's Coronation of the Virgin and Annunciation. These works predate Bruegel's work by a century. Fra Angelico was one of the innovators of the Italian Renaissance, and his work retains many medieval conventions.

   a. Coronation of the Virgin. How has the artist shown depth? Answers: (1) The people in the foreground are arranged in three layers, and the people who are farther away are placed higher up on the picture. (2) The people farther away are not smaller but seem larger. Why?

      Explain that this was a convention, giving superiority to the more important people. Ask them to recall the pharoahs in Egyptian painting; show slide from Tomb of Nakht.

   b. Annunciation. What devices in the Bruegel paintings appear in this earlier painting by Fra Angelico? (Answers will include placing objects higher that are farther away and making nearby objects larger and more detailed.) Call attention to the receding lines which suggest the coming mechanical perspective. The throne and the pattern on it do not conform to a perspective system. Point out the decorative detail in the ceiling and the flowers which do not diminish in size, color, or detail. Call attention to the scene in the upper left and explain that this suggested perspective is used in a narrative or historical manner to show a sequence of events within one picture. The Angel is announcing to Mary the coming of the Christ Child while the scene in the distance shows Adam and Eve being driven from the Garden of Eden.

   c. As a contrast, show the Annunciation by Simone Martini. From the century prior to Fra Angelico, this painting more nearly reflects the medieval tradition. Ask the students how this picture relates in time to the Fra Angelico Annunciation, which should again be shown. They will certainly say that it is earlier, referring to the flat gold background and the lack of any receding space.

9. Show Masaccio's The Tribute Money or The Trinity. The Tribute Money is the first important attempt to show the three-dimensional human body within a logical, mathematical perspective. (Here also, the earlier narrative sequence of events is shown in three scenes within the one picture.) The people within the central group seem to have weight, and to require the space within which they move. They are interrelated within the spatial framework in a logical manner, no longer by simple overlapping, as in the Fra Angelico Coronation.

   The Trinity shows the mastery of the principles of one-point perspective within the architectual detail and the relationship of the figures within that architectural space. The architectural space within the picture is directly related to the position within the church from which the viewer would see this scene.

10. Show the slide of Piero della Francesca's Resurrection. (Claimed by many to be one of the greatest paintings of all time, the perspective system in this painting is perhaps too subtle to be thoroughly discussed at this time.) The picture is painted as two separate pictures, each with its own horizon line and vanishing point. The lid to the coffin divides this work into two systems, the lower having its vanishing point in the center of the coffin and the upper having its vanishing point in the head of Christ. Call attention to the diminishing of the trees in the background. The viewer tends to look downward to the sleeping soldiers and then upward into the face of Christ. The eye of the viewer travels through his own actual physical space to the plane on which Christ is found, and then on into the vista behind Christ.

11. Show the Mantegna Dead Christ and the DaVinci Last Supper. Discuss the lines leading back to a vanishing point. Show the study for the perspective drawing of a hallway. Call attention to the construction used to mark off the floor tiles. This is the basic sort of drawing for a foreshortened figure such as the Dead Christ. Show the Salvador Dali Last Supper as a twentieth century illustration of this same type of construction. Ask for comparisons. Show the Nolde Last Supper. Ask how it differs from the DaVinci and Dali. Answers: Very little concern for depth and distance; no mathematical perspective, only overlapping of figures.

12. Pass out copies of the Raphael School of Athens. Ask the pupils to use their rulers and, by lining them up with the various architectural details as they had done in the hallway, to find the vanishing point used in painting this picture.

13. Show the DaVinci Adoration with the two studies thereof. Ask what else besides mechanical perspective is used to create depth

and distance. (Answers similar to those in item No. 7--Hunters in the Snow.) Show the Sung painting Spring Morning, Palace of Han. Ask pupils to compare and contrast it with other slides that have been shown.

14. Show the DaVinci Madonna, Child and St. Anne followed by the Ming Ku Shan-you Landscape. Ask the pupils to note the similarity of treatment of background among the DaVinci and the two oriental paintings. Considerable commerce with the east had enabled western artists to learn about atmospheric perspective.

15. Show the Vermeer Music Lesson and again the perspective study for the hallway. Show the Durer drawing of the perspective device.

16. Compare the Botticelli Pomegranate Madonna, the Raphael Alba Madonna, and the Michelangelo Doni Tondo (Holy Family).

    a. Botticelli retains the flat quality of the medieval period, linear elements, the decorative detail in the background, the lack of shadow, and atmospheric regression in space.

    b. Raphael makes use of the traditional color convention to help create the illusion of depth. The positions of the figures and the space required for the action suggest the volume of a sphere rather than the surface of the circle.

    c. Michelangelo creates tensions within the poses, which suggest the dynamic movement of open form, the interplay of mass and space within the sphere. One has the feeling that the Madonna will move the child around into the viewer's space. This spatial ambiguity will be exploited in the art of the next two centuries and will continue with variations until the late nineteenth century.

17. Show Seurat's Parade. Ask if there is any feeling of linear perspective evident. Does the artist seem concerned with depth in this picture?

18. Show Picasso's Guernica or his Three Musicians. Does Picasso indicate depth or perspective in this work? (He has negated all depth in favor of the surface pattern.)

    Show Leger's Breakfast and ask how the artist has dealt with space. Answers: (1) The figures seem to have volume, because shadows seem to go around them. (2) Overlapping shapes. (3) Repeating objects and lines higher up on the picture plane.

    Show Juan Gris' Man in a Cafe or Duchamp's Nude Descending a Staircase and explain the Cubist concern with simultaneity, showing many views of the object at one time.

19. Show Gauguin's Ta Matete and ask students if it reminds them of an earlier form of art. (Paul Gauguin was much impressed with Egyptian art and used it as a basis for this picture.) Show the Egyptian painting from the Tomb of Nakht. The Egyptians negated the importance of space within the picture plane. Within the past 100 years, artists have rejected the Renaissance preoccupation with three-dimensional representation. The present day artist exploits the quality of two-dimensionality with regard to the picture plane. We sometimes think that modern art is original in this respect, because we are accustomed to representational art that tries to duplicate nature. However, the modern artist is conforming to the more traditional forms of art as presentation rather than representation. Within the entire span of pictorial art, very few cultures have been concerned with projecting a three-dimensional perspective on a two-dimensional surface. The Greco-Roman culture devised perspective systems which were rejected by the end of the Roman Empire and were not again exploited until the fourteenth century.

20. Show slides in chronological order.

    Two Bison, Lascaux
    Tomb of Nakht, Egypt
    Fresco, Pompeii
    Retinue of Theodora, Byzantine mosaic
    Carolingian Manuscript
    Fra Angelico, Annunciation
    Raphael, School of Athens
    Vermeer, Music Lesson
    Seurat, Grande Jatte
    Picasso, Three Musicians
    Pollock, Composition

The Space the Artist Creates (Scale and Proportion)

Scale is a mathematical relationship based on function or use; it also pertains to relationships between separate units. In architecture, man is often the original unit to which buildings are "scaled." However, much architecture is related to concepts larger than life. The dimensions of the Greek Temple and the Gothic Cathedral are scaled not to man but to the god for whose pleasure and glory they were erected. One has only to look at the chairs (scaled for the use of the human being) placed in the naves of the Gothic Cathedrals to realize this. This use of grandiose scale is also evident in palatial architecture such as Versailles which is scaled to enhance the stature of a ruler as the figurehead of a powerful nation.

Within a work of art, scale can be used in many ways. If we look at Egyptian painting, we see a hieratic scale convention wherein the size of the figure is related to the importance of the person. Thus, a pharoah is many times larger than lesser persons. This same convention is evident in early Christian, Byzantine, and Gothic art. We are trained to see variation in size as a device for indicating perspective and as a compositional device in representational art and photography. The artist is keenly aware of how different objects are scaled to each other and to the area on which he works.

Whereas scale implies mathematical relation between separate units, proportion concerns the mathematical relationship in size of one part to other parts and/or the whole. Proportion implies a common denominator in the measurements of different parts. Throughout history, various systems have been established to determine such relationships. We often talk of "rule of thumb" without realizing that during the late Middle Ages and Renaissance, a system of proportion was based on number of thumbs per human figure. Would you believe a "rule of nose" wherein the nose was the basic unit of measure? Byzantine icons conform to this system.

The Greeks of classical antiquity insisted that beauty was a result of such relationships. Polykleitos is quoted as saying, "The beautiful comes about, little by little, through many numbers."

> Beauty exists in the proportion not of the elements but of the parts, finger to finger, to fingers, of all the fingers to the palm and the wrist, and these to the forearm, etc.--Canon of Polykleitos

Polykleitos' Doryphoros has been dubbed "The Canon," because it embodies this system of proportion. The human figure in Egyptian art conformed to a hieratic convention of a grid of squares either 18 (Old Kingdom) or 22 units tall. The parts, rather than being interrelated, conformed to this outside canon which rejects individuality and enforces adherence to a static pattern. The Greek system of proportion encourages conformity within the individual work of art but allows for variation between art objects and the creative growth of new expression.

Polykleitos' canon also includes a fractional proportion scheme for the human figure as follows:

1. Face from hairline to chin = 1/10 (of total length).
2. Hand from wrist to tip of middle finger = 1/10.
3. Head from crown to chin = 1/8.
4. Pit of throat to crown of head = 1/4.
5. Length of foot = 1/6.
6. Breadth of chest = 1/4.

Furthermore, the face is divided into three equal parts (forehead, nose, lower part including mouth and chin), and the entire body with arms outspread fits into a square. Spread-eagle, it fits into a circle with the navel as center.

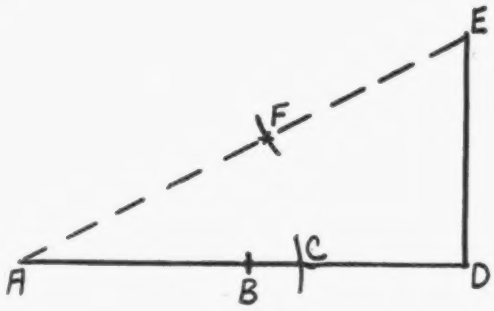
The Greek love of proportion carried over into the early Christian and Byzantine traditions to some degree. However, as art became oriented to the plane rather than to three-dimensional concepts, certain distortions evolved. Eventually, the proportion of eight heads in a figure was elongated to as many as ten heads, as seen in the portal figures at Chartres. In other instances, the number of heads in the figure might be four or six.

During the Renaissance, the proportions established by Polykleitos were refined by such masters as Piero della Francesca and Leonardo da Vinci and come down to us today in similar form. Seven and one-half heads to the human figure is typical of fine art, whereas fashion design elongates the figure to at least eight heads. However, the twentieth century artist does not bind himself to any hard and fast rules and distorts proportions to serve his purposes.

As the human figure for the classical Greek artist was based on a relationship of part to parts to the whole, so was the architecture of that time. The width of the column to its height, the width of the columns to the spaces between them, the relation of horizontal to vertical to diagonal were all based on proportion. From their concern with proportion as an aesthetic principle, the Greeks devised a system known as the golden number. Through all western art, this set of proportions recurs in relationships between the length of lines, the size of shapes, volumes, and masses. In their systems of proportions, the Greeks did not conform to hieratic rules but to observation of nature. The proportions evolved in the golden mean, golden rectangle, and golden spiral stem from natural laws relating to growth. Aestheticians can justify the preference for these proportions by the fact that our natural vision is controlled by these same natural laws. Scientists have observed a ratio 1:1.61 (Fibonacci numbers) in things as far removed from art as the growth and breeding of rabbits. The golden number or divine proportion is 1:1.618. Fibonacci numbers are observable in the seed heads of daisies and sunflowers, pine cones, shells such as the nautilus, and the human field of vision.

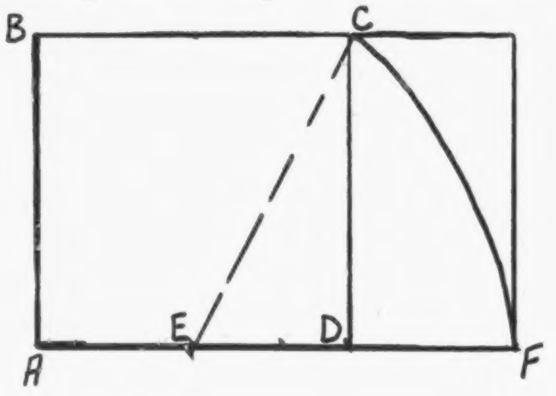
Diagrams

Bisect line AD at B.
Erect vertical (right angle)
  DE (DE = AB).
Using E as center and AB as radius,
  mark off EF on AE.
Using A as center and AF as radius,
  mark off AC on AD.
CD is to AC as AC is to AD



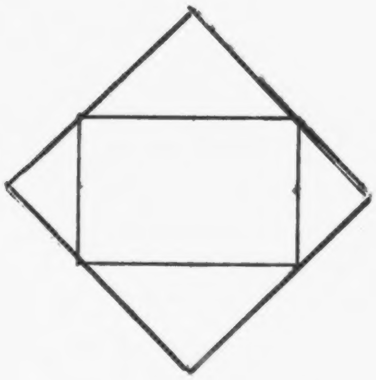
The golden rectangle which contains this relationship in its dimensions can be constructed on the basis of the above diagram or may be based on a square.

Bisect the base of the square AD.
Label the point E.
Diagonal from E to C forms radius
  of circle.
Swing arc from C through line
  extending base AD.

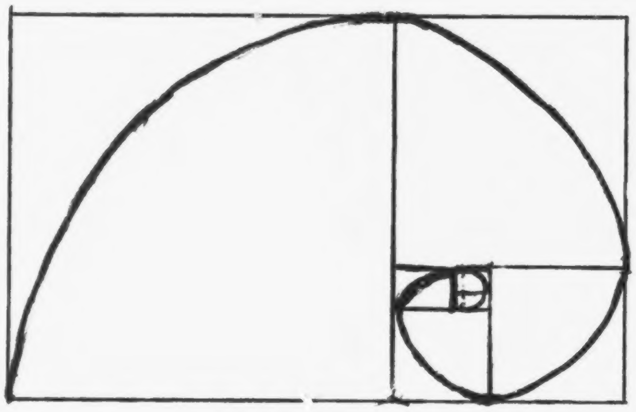


Label this point F.
AF is the base of golden rectangle;
BA is its side.

The golden rectangle inscribed in a square bisects each side of the square according to the golden mean. When a golden rectangle is broken down to contain a square based on its shorter dimension, the remaining area is another golden rectangle. Should an arc based on the side of the square be continued through a series of such diminishing golden rectangles and squares, a golden spiral is created.



Golden rectangle
inscribed in square



Golden spiral

The golden spiral is one of the most pervasive forms in nature. It is easiest seen in the snail's shell and occurs in the seed formations of sunflowers and in the sequence of buds on a twig. The field of vision is accommodated in the golden rectangle, and the structural relationship of the length of the face to the width through the eyes also approximates the golden rectangle. What we see is naturally limited by the proportions of the golden rectangle. From the moment the young infant becomes aware of his mother's face, he is exposed to the proportions of the golden rectangle. Is it any wonder then that this proportion is so aesthetically pleasing? Many common everyday objects relate to the proportions of the golden rectangle: calling cards, 3 x 5 cards, envelopes, mirrors, books.

Materials

1. Regular size chair, chair for smaller child, and doll house chair.
2. Blueprint of a piece of architecture.
3. Enlarged prints of illustrations from Alice in Wonderland.
4. American Crayon Company booklet Everyday Art, Vol. 45, Winter 1967 (or slides).
5. Paper scale model of building.
6. Reprinted excerpts from Erwin Panofsky's essay, The History of Human Proportions as a Reflection on the History of Styles.
7. Slides.

Session 1

Cimabue, Madonna with Angels
Lippi, Fra Lippo, Virgin Adoring Child
Rheims, Cathedral (Nave toward East)
Laon, Cathedral (Nave toward East)
Athens, Parthenon (West facade)
Sphinx at Giza (View with Khufu Pyramid)
Versailles (Garden facade)
Versailles, Galérie des Glaces
Perugino, Crucifixion
Grunewald, Isenheim Altar Crucifixion
Gauguin, Yellow Calvary

Session 2

Perugino, Grunewald, and Gauguin, Crucifixions from Session I above
Bruegel, Hunters in the Snow
Egypt, Hunting Scene, Tomb of Nakht
Polykleitos, Doryphoros
Donatello, David
Michelangelo, David
Cimabue, Madonna with Angels
Torcello Cathedral, Madonna in Apse
Cefalu Cathedral, Christ Pantocrater
Coptic, Early Christian, Two Angels with Wreath
Early Christian, Madonna of Orcival
Adoration of Magi, Ivory plaque
Coronation of Edmund, English manuscript, 12th century
St. Peter, Main Portal, Mossaic, Priory Church
Ancestors of Christ, Main Portal, Chartres Cathedral
Visitation, Rheims Cathedral
Angel Weighing Souls, Main Portal, Bourges Cathedral
Simone Martini, Annunciation
Leonardo, Madonna and Child with St. Anne
Parmigianino, Madonna del Collo Lungo
El Greco, Burial of the Count Orgaz
Duchamp, Nude Descending a Staircase
Leger, Breakfast
Picasso, Family of Tumblers
Matisse, Pink Nude

Session 1, scale

For the next few sessions we will be talking about relationships of size in the visual arts. We will consider scale and proportion and how they work in art and architecture.

When we talk about scale, we are talking about size relationships between different objects.

If you look at these two chairs placed on this table you can see that they are different sizes. Why is this?

Answers: One is for a child and the other for an adult. One was made with concern for the shorter legs and smaller body of a child. If this chair is placed with the others, we can see that it is scaled to a doll. If I were to take this to a craftsman and ask him to make a like chair scaled to human proportions, he would have to figure out the proper scale for enlarging this model. Perhaps the scale he would use would be a foot to an inch.

Lewis Carroll's Alice and Wonderland does some remarkable things with scale and proportion that will point out the meaning of these words. Do you remember the beginning of the adventure, where Alice watches the White Rabbit disappear down a rabbit hole and follows him? What can we say about a rabbit hole that is big enough for a girl to use? Answer: It is scaled to a human instead of a rabbit. If you look at this picture, you note that when Alice gets to the bottom she finds the hole scaled to rabbit size and not to girls size at all. Well, you know that for the rest of the story Alice is either too little or too big, and her scale must constantly be changed so that the story may develop. On the other hand, tricky things happen to her proportions too. Proportion has to do with the mathematical relationships of parts to a whole. In this case, the parts of a girl to the whole girl. In the story, Alice's proportions keep changing. Sometimes her neck is too long, and the frightened creatures mistake her for a serpent.

Even in real life, proportions do change as people grow up. A baby's head is quite large in relation to his arms and legs. However, by the time that baby is a basketball player, his legs are several times longer than his head. In the long history of art, babies have very often been painted with adult proportions. This is especially true of the Middle Ages.

Show the Cimabue Madonna and the Lippi Virgin Adoring Child, calling attention to the contrast in proportions in the Child.

Look at this architect's blueprint. By referring to it, the contractor can tell exactly how to build the house. At the very bottom is a notation--scale ¼ = 1.0'. What does that mean? The picture shows the house as 9" long. Answers: The house will be built using one foot for each one-fourth inch in the picture; the house will be thirty-six feet long.

In building a house, everything in the house is scaled to use by people. Stairs are scaled to the size of the foot and the height that the foot needs in order to rise comfortably from the floor for an upward step. The kitchen sink is at a level engineered for comfort in washing dishes. It is easy to see that scale in architecture is geared to use or function in many instances, but what about a Greek temple or Gothic cathedral? Are they geared to man and his functions? Look at these Interiors of Gothic Cathedrals and note the size of the chairs which are scaled to use by man. If the chairs are scaled to man, to whom is the cathedral scaled? Answer: To the god that is honored.

What would be the effect of this vast space on the worshipper here? Answer: Make him seem small and insignificant; make him humble; and fill him with awe and reverence.

Show Parthenon slide. Point out the person in the foreground who establishes the scale.

Show the Sphinx slide and call attention to the people. The scale of this sculpture could be called monumental. Look at the pyramid of Khufu. It was built as a tomb. What does the scale of the pyramid say about the pharoah, about death?

Answers might include reference to the importance of the afterlife, the divinity of the pharoah.

Show the slide of the Hunting Scene from the Tomb of Nakht. Refer to the hieratic use of scale--the huge pharoah and miniature retinue. This convention also appears in Early Christian, Byzantine, and Gothic art, confusing the modern viewer who is trained to see variation in size as a device for indicating perspective.

The use of grandiose scale is also used in palaces such as Versailles which is scaled to enhance the stature of a ruler as the figurehead of a powerful nation. Envoys from other countries will be impressed that here is a strong and wealthy ally or a strong and formidable foe.

Session 2, human proportion

1. Review briefly the introductory session on scale and proportion.

    a. Ask someone to define "scale" and to give an example. Answer should approximate the definition below. Answer: Scale is based on mathematical relationships between separate units. Example: A chair is scaled to the human body, hence, a child's chair will have shorter legs and be more shallow than a chair scaled to adult proportions.

    b. Recall that proportion has also to do with mathematical relationships and ask how proportion differs from scale. Answer: Whereas scale has to do with relationships between separate units, proportion concerns relationships within a unit such as a human body, a chair, a building, or a picture. Example: In the human body we might consider the size of the face, or the length of the nose in relation to other parts of that same body, or the body as a whole.

    c. Show slides: Perugino, Grunewald, and Gauguin, Crucifixions. Call attention to the scale of the bodies in relation to the crosses and of the crosses in relation to the total picture. Stress that in composing the picture area, the artist related the various elements to the shape of the picture. Point out the manner in which each artist worked out the proportions in the bodies.

Show Bruegel's Hunters in the Snow to show how the artist has, through the scale of the trees, established the spatial relationships within the picture.

2. This session will focus upon proportions in the human figure as expressed in art at various times in the western hemisphere. Make sure each pupil has a copy of the excerpts from the Panofsky essay on human proportions. Ask the pupils to note that the Egyptian figure has been superimposed on a grid of 22 squares in height. This type of plan led to a depersonalized, static convention which persists throughout all Egyptian art. Using such a plan, two artists could each complete half a statue which could then be joined without a noticeable difference in style or execution for the two halves. This could never be true of the art of classical Greece where each part was related to every other part through the artist's expression of what he observed and understood about the human form.

3. Show the slide from the Tomb of Nakht, Hunting Scene, calling attention to the grid on the chart. Ask how the figures conform to this plan. Answer: The same plan applies to all.

   Ask whether the relationship between the various human figures represents scale or proportion. Answer: The students should decide that the proportions within each figure are constant but that the difference in the size of the figures is scaled to the importance of the role of each figure.

4. Show the Doryphoros by Polykleitos and call attention to Vitruvius' chart in the Panofsky essay which lists some of the fractional proportions in the figure. Have each child place his hand across his face (heel of palm on chin and middle finger on forehead); next, extend hand from pit of throat to shoulder; and then place hand between elbow and wrist on innerside of other arm. Stress that the Greeks were aware of individual differences between works of art as between persons but strove for harmony and conformity within each particular work of art. Show the Davids of Donatello and Michelangelo in order to illustrate the return to the Greek canon of Polykleitos during the Renaissance.

5. Show a Byzantine Madonna and other paintings, talking about the idea of a basic unit based on the length of the nose. Show the Torcello Madonna and the Christ Pantocrater from Cefalu, also Cimabue's Madonna with Angels.

6. Show Early Christian (Coptic) Two Angels with Wreath relief which relates to the earlier Egyptian forms. The main point here is the rejection of the classic proportional canon. (This disregard for natural proportion continues up to the Renaissance.) Show the Madonna of Orcival, wood and gold (French, twelfth century), the Adoration of Magi, ivory panel (ca. 1100, England), and the Coronation of Edmund, an English manuscript of the twelfth century.

7. An elongation of forms throughout the medieval period occurs in the west as well as in the Byzantine art of the east. How many heads can you count in this figure of St. Peter from the portal of the Priory Church at Mossaic? Again, look at the figures on the Portal at Chartres Cathedral; the bodies are elongated in relation to the heads. Next look at some similar sculptures from the Portal of the Cathedral at Rheims; note the return to more classic and natural proportions during the thirteenth century.

8. Show slide of Main Portal of Bourges Cathedral, Angel Weighing Souls; note how the artist has given long elegant proportions to the angel and dwarfed, grotesque proportions to the demons.

9. Show the Simone Martini Annunciation and relate the proportions to those of the figures on the portals of the twelfth century Gothic churches. Contrast these to the natural and classical proportions of the DaVinci Virgin and Child with St. Anne.

10. Show the Parmigianino Madonna del Collo Lungo, calling attention to the strange elongation that takes place in reaction to the classicism of the Renaissance. Next show the El Greco Burial of the Count Orgaz. El Greco's elongation of proportions is sometimes attributed to astigmatism. While such may be the case, he and other artists of this time used the device for the building up of emotional and spiritual involvement as a part of the counter-reformation within the Catholic church.

11. The art of succeeding centuries tends to be naturalistic until the mid-nineteenth century at which time the artist becomes influenced by independent criteria, expressing his reactions to subject matter rather than reproducing the subject. This led to the break with representation and the evolution of abstract styles and nonobjective art forms in the twentieth century.

    Show Duchamp's Nude Descending a Staircase. Ask if the students can identify the subject. Though Duchamp rejected individual personality, he retained the proportions by which we can identify a human being in this abstract composition. Show Leger's Breakfast, calling attention to the proportions in the figures.

    Show Picasso's Family of Tumblers and have students note the elongation that recalled El Greco or medieval proportion. Show the Matisse Pink Nude and point up the whimsical proportions; these no longer relate to natural form but to the limitation of the picture plane. The grid patterns on which the figure rests bring to mind the Egyptian proportion plan.

Session 3, the golden mean

During the past weeks, we have been involved in subjects that take us into the realms of mathematics and science. When we talk about scale and proportion, we are dealing with mathematical relationships, and any consideration of linear perspective and two- and three-dimensional space moves into the field of geometry. Today we will talk about a proportional relationship which partakes of mathematics, as well as the physical and biological sciences. However far afield we seem to wander, these things all relate to the fine arts.

The golden mean, otherwise known as the golden section, divine proportion, or golden ratio, is a system of proportion which can be expressed more precisely as the ratio, 1:1.618. We are interested primarily in how artists and architects have applied it to their works, intentionally or unintentionally as the case may be. The golden mean is a factor in many natural phenomena and has been presented to the consciousness of man throughout time. Obviously, this could be a factor for its prominence in man-made objects, aesthetic and otherwise. We can see it in the Parthenon constructed 450 years B.C., paintings by twentieth century artists, and such everyday things as 3" x 5" filing cards and eye glasses.

I will give you each a filing card which represents a golden rectangle, the width of which is to the length in relation to the golden ratio 1:1.618. Write on the card that ratio along with some of its names--golden mean, golden ratio, golden section, divine proportion. Save this card for later use.

Materials

1. Natural objects reflecting golden rectangle or spiral
   Man-made objects reflecting golden rectangle

Pineapple	Calling card
Pine cones	3" x 5" filing card (one per student)
Shells	Eye glasses
Hard-boiled egg	

2. Charts showing how to construct

   Golden mean
   Golden rectangle
   Golden spiral

3. Slides

   Helianthus Annus (Sunflower)
   Morning Glory Buds
   Golden Spirals from the physical world
   Pearly Nautilus
   Gaudi Stairwell
   Doryphoros by Polykleitos
   Parthenon, Athens
   Rucelli Palace, Florence
   Versailles
   Diagrams of golden mean
   Parthenon diagrams
   Modern house showing golden rectangle

Seurat, The Parade
Seurat, Parade with golden rectangles outlined
Mondrian, Composition with golden rectangles outlined
Leonardo's St. Jerome with golden rectangles outlined
Curry, John Brown
Whistler, Arrangement in Grey and Black
Whistler, Old Battersea Bridge
Levine, The Trial
Degas, The Bellelli Family
Degas, Woman with Chrysanthemums
Golden Spiral I (diagram)
Vermeer, Lack Maker
Dali, Paranoiac

Procedure

1. Inquire whether the students were able to find information concerning the golden mean or the Fibonacci numbers, prior to beginning the lesson. Persons who have some background material may be called upon throughout the lesson.

2. In the last session, we considered the various systems regarding human proportions in art. Today we continue our consideration of proportion, looking at various works of art which conform to a set of proportions known as the golden mean. The golden mean occurs either by accident or intent in many man-made objects, aesthetic or otherwise. This ratio in art is based upon man's observance of it in nature. The natural rate of growth in snail shells, horns of cattle, pine cones, daisies, the spirals created by folded flower buds, the appearance of buds on a twig, the vortex of a whirlpool--all these phenomena conform to the golden mean or ratio. The ratio is 1:1.618. This numerical conformity was first recorded in the late twelfth century.

   Question: Who was Fibonacci and what are the Fibonacci numbers?
   Answer: Fibonacci was an amateur mathematician-scientist who first observed the persistence of this ratio in growth patterns. In experimenting with rabbits, he became aware of a numerical progression in the reproduction rate of rabbits. This numerical sequence is now known as the Fibonacci numbers, and develops as follows: 1,1,2,3,5,8,13,21,34,55,89,144,233, etc. In each case, the new number is a combination of the last two numbers.

   We will look at a few slides that show a developmental pattern following the Fibonacci numbers. For example, the sunflower face exhibits the Fibonacci sequence of 55-89 in the arrangement of the seeds with regard to the clockwise and counterclockwise spirals which appear. In the pineapple, this sequence occurs in a pattern of 8-13. This pattern of numerical sequence so permeates nature that man sensed it constantly in natural objects which he came to classify as beautiful and symmetrical. The twigs of the oak tree, and the buds on the twigs, conform to the pattern sequence of the Fibonacci series. (Let students find sequence on pine cones, 5-8.)

Show Helianthus Annus, Morning Glory Buds, Golden Spirals from physical world, Pearly Nautilus.

Question: What predominant pattern did you notice in this group of slides? Answer: The spiral. It would be nice to say that we could observe the Fibonacci sequence; however, we must trust that it is there for the present. The spirals such as we have seen have the same ratio of development as the Fibonacci numbers. 1:1.618. As the nautilus grows in his shell in accordance with the Fibonacci sequence, he must enlarge his house in relation to that growth.

Show Gaudi Stairwell from home in Barcelona, Spain.

Question: Do you observe anything familiar about this slide? What is it? Answer: A stairwell in a Spanish home designed by an architect named Gaudi which is based on the same structure as the nautilus. This is a man-made golden spiral. A little later, we will construct such a spiral; however, first we will consider how man has used the golden mean in his art and architecture.

3. For centuries, man has been aware of the golden mean, which was codified as an aesthetic fact by the Greeks of the Golden Age. Do you recall Polykleitos' statement that beauty was the result of the relation of finger to finger, fingers to hand to wrist, etc.? That the Greeks developed the golden ratio and applied it to such things as their architecture indicates an awareness of these proportions as they occur in nature. It was probably subconscious participation in this ratio since the dawn of human consciousness that allowed the Greeks to develop the golden ratio, one of mankind's basic aesthetic discoveries.

The very young infant is exposed to the golden mean from the first moment he focuses his eyes on his mother's face. The relationship of the width to the length of the face through axes drawn vertically through the nose and mouth and horizontally through the eyes approximates the golden mean. The pleasurable experiences of observing this proportion while being fed, fondled, talked to, and cared for as an infant may be transferable to later aesthetic experiences involving objects which conform to the same proportion.

Let us see how the Greeks applied the golden mean to the Parthenon and how later architects capitalized upon it.

Show Parthenon Diagrams I, II, and III; Facade of Versailles; Facade of Rucelli Palace; and Diagram of Golden Mean.

Question: Can anyone demonstrate how a line is broken into the proportions of the golden mean or ratio of 1:1.618? Answer: Diagram.

4. Using the above proportions, the Greeks constructed the golden rectangle which is also found in the Parthenon and is an important factor in many man-made objects, aesthetic and otherwise. Eye glasses, calling cards, and 3" x 5" filing cards are just a few. The fact that our eyes are set close enough together so that the fields of vision overlap allows us a total field of vision that fits within a golden rectangle. This factor may contribute to the human preference for objects that conform to the golden rectangle. (Natural objects that may be contained in the golden rectangle include butterflies and such everyday things as eggs.)

   Question: Did anyone discover other objects that conform to the golden rectangle? Answer: In parenthesis above, if students have no further contributions. Question: How is a golden rectangle constructed? Answer: Diagram.

   We will look at golden rectangles in architecture and art.

   Show Parthenon Diagram IV--golden rectangle; Modern Building; Seurat, The Parade.

   Question: Can you find golden rectangles in this painting? Answer: After giving class a chance to identify any rectangles they may see, show the next slide.

   Show Seurat slide with rectangles identified; Mondrian composition with rectangles identified; Leonardo's St. Jerome with golden rectangles identified, Curry, John Brown.

   Question: Do you find the golden rectangles? How many?

   Show Whistler, Arrangement in Grey and Black; Whistler, Old Battersea Bridge; Levine, The Trial; and Degas, The Bellelli Family, and Woman with Chrysanthemums.

5. Whenever a square based on the shorter side of a golden rectangle is described, the remaining area is another golden rectangle. Should an arc, based on the side of the square, be continued through a series of such diminishing golden rectangles and squares, a golden spiral is created. (Use 3" x 5" cards to do this.)

   We have already seen golden spirals as they occur in nature in relation to the Fibonacci numbers. The following slides show man-made golden spirals.

   Show Golden Spiral I and Vermeer, Lace Maker.

   Question: Can anyone come up and trace the golden spiral? Answer: It commences at the point where the needles pierce the lace, moving out through the knuckles, arms, and drapery.

   Show Dali, Paranoiac based on Vermeer's Lace Maker.

Trace the golden spiral and call attention to the bull horns which, developing in the pattern of the Fibonacci numbers, reflect the golden ratio.

The golden rectangle inscribed in a square bisects each side of the square according to the golden mean. When a golden rectangle is broken down to contain a square based on its shorter dimension, the remaining area is another golden rectangle. Should an arc based on the side of the square be continued through a series of such diminishing golden rectangles and squares, a golden spiral is created.

Student responses to Lesson 5

Question: Do any of you know what scale and proportion mean? Answer: To draw things in relationship to each other.

Question: Look at these two chairs. What is different about them? Answer: The blue one is higher than the pink one.

Question: The big chair (the blue one) is scaled to a larger person, and the pink one is scaled to a smaller person. What about the rabbit hole that Alice crawled down? Answer. It must have been an awfully big rabbit hole.

Question: The painting by Fra Lippo Lippi--What do you think of the proportions here? Answer: The baby's legs are very short.

Question: Can you tell me about scale in architecture? What else is the house scaled to besides the blueprint? Answer: The people, the lot where it is; to make it a little more attractive, it is often scaled to the landscape. So is proportion, 'cause you wouldn't want to have a house with little teeny windows and doors.

Question: Tell me about the scale in these buildings. (Note: A Gothic cathedral was shown.) Answer: You have no idea how big the building is until you see something related to man.

Question: Note the chairs. How big do you think this cathedral is now that you have seen the chairs? What is the cathedral scaled to? The landscape? The windows? The elephants? Answer: It isn't really scaled to anything. They were scaled to a light because it came from heaven.

Question: What do you feel when you are in an expanse of space like this? Answer: You feel like an ant.

Question: Do you have any idea of the size and the scale of the Sphinx and the pyramids? Answer: Yes; look, there are two people near the left side.

Question: Why such a big scale for just the burial of one person? Answer: The people considered their pharoah as a kind of a god and wanted to build a big monument to him. It also shows the importance of something else to the Egyptians--to stress the magnificence of the Pharoah.

UNIT II. REALITY IN ART

Lesson 1. Introduction

Purpose

1. The realization that reality in art is not limited to subject matter.
2. The realization that whether representational, abstract, or non-representational, each art work is an individual expression of the artist's search for reality.
3. The realization that all art, representative or presentational, expresses man's experiences in the world and in his imagination.

Procedure

This unit will be presented in three main lessons covering the three areas of representation, abstraction, and non-objective art. The introductory lesson will be largely devoted to showing one specific subject handled by a number of artists. The purpose of the lesson is to show that subject alone cannot make great art, which depends upon the insights of the artist and his use of media.

Slides (Nativity-Adoration Scenes)

Correggio, Adoration with Shepherds (known as Holy Night)
Lochner, act., Madonna and Child
Gossaert, Adoration of Kings
Leonardo, Adoration of Magi
Master of Moulins, Virgin and Child Adored by Angels
Lippi, Virgin Adoring Child
Raphael, Adoration of Magi
Master of Flemalle, Nativity
Durer, Adoration of Magi
Gentile da Fabriano, Adoration of the Magi
Giorgione, Adoration of Shepherd
van der Goes, Adoration of Shepherds
Veronese, Adoration of Magi
Grunewald, Isenheim Altarpiece, Nativity
Botticelli, Nativity
Botticelli, Adoration of Magi
Murillo, Adoration of the Shepherd
Bruegel, Adoration of Shepherds

The above works have for their subject the birth of Christ. Specifically, they are adoration scenes interpreted by artists of the fifteenth, sixteenth, and seventeenth centuries. During the Middle Ages, artists had dealt with religious subjects in an austere manner. However, in the late Middle Ages and Renaissance, stress was given to the more human aspects of the Christian divinities. The tender relationship of mother and child became a popular subject in art.

Discussion

1. What is reality in art? We will be thinking and talking about this question for the next several weeks, but it is one you may be many years in answering to your own satisfaction. You may find that some art is more real for you than other art. However, what is real about a work of art for you may never come through to the person sitting next to you. For some people, the reality of a painting may be the fact of the pigment on the canvas; for others, the subject of the painting; and for others, the artist's technical performance in reproducing natural or man-made objects. Artists dealing with the same subject matter create their individual interpretations, each of which is the new reality the artist finds in that subject. The viewer may also create in his imagination a new reality based on the picture he looks at.
2. (Have three prints illustrating representation, abstraction, and nonobjective art.) When you go to a gallery, you find a range of things to look at, some of which have subjects that you immediately can name. This kind of art which recreates objects from the natural or man-made world is called representational. Other works of art will suggest familiar items or subjects but are not rendered to look just like those subjects. Perhaps fragments of such subjects are rearranged or composed over the picture surface in a new way. This kind of art is called abstraction. You will also see art objects which are just colors, lines, shapes, and textures arranged in sometimes startling and strange ways. This type of art is called nonrepresentational or nonobjective.

   Representational and abstract art (hold up prints) are subject-oriented, while nonrepresentational art is not. Between the fifteenth century and the middle of the nineteenth century, artists began to move away from recreating the natural visible world toward presentation of what the artist knew and how he felt about the natural visible world. Our current nonobjective art seems, at first glance, to have little relation to the realities of the world we live in, but it has allowed contemporary artists to explore a myriad of ideas.

   Some people say that great art has to do with three main topics: man, God, and nature. It is possible to classify all representational art in one of these areas. However, it is more inclusive to say that all art expresses man's search for meaning in the human condition. Man wants to know about reality, in life and in art. Man, God, and nature remain through the entire human experience the great themes in art. Great art reflects man's thought about these themes. Even when man rejects them and goes far afield into the realm of the nonrepresentational, he is confronted, in the deep subconscious, with his own humanity.

3. Today we will look at adoration scenes painted during the Renaissance by several artists.* These pictures have to do with one of the categories listed above--God. Whether you look on the subject matter as myth or reality, consider the realities presented by the painters. Having seen these pictures, all variations on the nativity of the Christ Child, you may have in your own imagination created a new interpretation as did each of the artists. None of these artists had witnessed the scene portrayed, the occasion having occurred over a thousand years earlier. They had probably read the biblical account and viewed pictures of the scene by other artists. However, each presented his own version or vision which was a new reality.

As we look at the pictures, we will listen to Johann Sebastian Bach's "Magnificat". This music is a song of adoration, based on Mary's prayer of praise after the angel had announced that she would be the mother of the Christ Child. Again, this is an artist's interpretation, a new reality created. (Show slides without commentary.)

If after looking at the pictures, you were to do a painting on the same theme, each of you would create his own reality as to the subject matter. Whether you regard this merely as myth or as revealed truth would influence the type of picture you would create. Whether or not you create a picture for others to see, you will surely be creating within your own consciousness a new reality, your own reality with regard to the subject matter.

Lesson 2. Representation

Slides

- **Watts, Hope
- **Leonardo, Mona Lisa
- **Rembrandt, Self-Portrait, (Vienna, Kunsthistoriches)
- **Rembrandt, Self-Portrait, (Florence, Uffizi)
- **Rubens, Self-Portrait
- **Ghirlandaio, An Old Man and His Grandson
- Ruisdael, Wheatfields
- Van Gogh, Wheatfields with Ravens
- Chardin, Clay Pipes and Earthenware Jug
- Van Gogh, Sunflowers
- Lascaux, painters Two Bison
- Picasso, Man and Sheep, (sculpture)
- Titian, Rape of Europa

*The popularity of the subject of the nativity was not due to choice of subject by the artist but to choice by patron, that is, the artist was commissioned to paint this subject. This art is primarily church art, having a religious function. While the subject matter is limited, artists have used their imagination and skill to create a work of art worthy of attention and appreciation as well as religious devotion.

**Slides to be shown the first session.

Botticelli, Birth of Venus
Bruegel, Fall of Icarus
Leonardo, Last Supper
Nolde, Last Supper
Manet, Execution of the Emperor Maximilian
Goya, Shootings of May Third
Velasquez, The Maids in Waiting
Delacroix, Liberty Leading the People
Vermeer, The Dairy Woman
Vermeer, Lace Maker (Woman Embroidering)
Fragonard, The Swing
David, Marat Dead
**Schultz, Charles, Cartoon entitled "It's becoming increasingly difficult to tell the 'realies' from the 'phonies'."
**Pollock, Composition

Procedure

This lesson considers the elements of reality in relation to subject-centered works of art. It will be broken into two sessions, the first dealing with reality as it applies to subject, and the second considering the varieties of representational art. The purpose of the lesson is to stress that it is not subject matter which determines good art, but rather what the artist brings to that subject, his interpretation, and skill.

Session 1.

Procedure

1. Show the copy of the Charles Schultz cartoon entitled "IT'S BECOMING INCREASINGLY DIFFICULT TO TELL THE 'REALIES' FROM THE 'PHONIES'."

   Question. What do you think Charles Schultz wants the viewer to grasp in this cartoon? That children should write to Santa Claus? That children should be generous and altruistic? Answer. Lucy is a phony.

   That is pretty much the story in this picture, and if we don't get the message, it is spelled out in capital letters. However, we come to this conclusion almost before we see the title. Why?

   1. The reader of "Peanuts" has had experience with Lucy Van Pelt.
   2. The viewer knows from his own personal experiences what it is like to deal with Lucys or recognizes elements of Lucy within himself.
   3. This cartoon might make the viewer aware of such things as the ambiguity in statement and subject in this little picture and in human situations.

   One of the goals of our course is that each of us learns to tell the "realies" from the "phonies" in art and in life.

2. Show Watts' Hope. Question. What do you think the stated subject is in this picture? Answer. Justice--because she's blindfolded.

   That's a pretty good guess. However, Justice usually carries scales. This is another Lady, perhaps a second cousin of Justice. Justice is one of the Cardinal Virtues who are depicted as women, her sisters being Courage and Prudence. The lady in the picture personifies one of the Theological Virtues--Hope, Faith, and Love. Which one?

   Did you ever see anyone in a more hopeless situation? Has the artist been sincere in calling this Hope, when the reality expressed is a hopeless situation? What can you think about the honesty of an artist who resorts to melodramatic sentimentality to move the viewer? There are times when one can do nothing but hope against hope, and in this instance the viewer wants to mentally shove this insipid, innocuous, ineffectual creature off the rock and into the sea. Is Hope by George Watts a "realie" or a "phonie"?

3. There are different kinds of reality in art. We may ask:
   1. Is the subject real?
   2. Did the artist try to capture the reality of the subject matter or express a reality that goes beyond the stated subject?
   3. Is the reality expressed by the artist valid for anyone at any time? How about the viewer's sense of what is real?

   Today we are going to talk about reality in art with regard to subject matter. We have looked at enough art to be able to say that some art has stated subject matter and other art does not have a subject that can be readily identified.

   Question. What do we call art that is subject oriented? Answer. Representational art and abstract art. Show the Mona Lisa. Question. What do we call art which does not recreate visual reality? Answer. Nonrepresentational art. Show a Pollock Composition. During the last five hundred years, until the end of the 19th century, the art of the western world has been representational, subject-oriented. Subject was presented in a realistic manner. In our century, we have seen the artist probe for realities beyond the appearances in nature. He has been interested in the geometric forms that underlie natural and man-made objects, and in his own responses to the forms. Modern artists are creating new realities.

4. However, our concern today is the traditional kinds of subject-oriented, realistic art such as portraits and landscapes.

   Some people say that all art relates to man, his position in nature, and his relationship to his gods. Think about this, and as we look at the different areas of subject matter in art, let us try to fit each picture into one of these three categories.

   The first group of pictures will be portraits, and we will consider this group a bit more carefully than those following. Show Leonardo's Mona Lisa.

People say of the Mona Lisa:

1. That she smiles at the viewer.
2. That her eyes follow the viewer as he moves.
3. That if half of her face is covered, the mouth smiles, and when the other side is covered, it smirks or sneers. (Cover half the face. Perhaps slides could be made of each half of the face.)

These illusions occur because of the technique DaVinci employed. He obscured linear details around the mouth and eyes with shadow, allowing the viewer to complete those details in his own imagination. Thus, the viewer creates his own reality.

5. Show the Rembrandt Self-Portrait as an old man. Question. Do you suppose that this self-portrait was commissioned by a patron? Why would an artist paint such a portrait for which there probably would not be a buyer?

This picture reveals much about the artist. Perhaps he was trying to communicate to the viewer something that he had learned about life. Perhaps he was painting for the job of painting or to perfect his skill.

Let us look at another self-portrait by the same artist. Show the Rembrandt Self-Portrait as a young man.

Question. What is different between the two pictures? Answer. In this picture, the artist is a younger man in armor and elegant cloth. He is at the fullness of life, possessing youth, success, a future.

Now let us return to the other self-portrait of Rembrandt as an old man. This is a face that knows all about reality, in life as well as in art. Here is the artist at full stature. He has mastered his craft, but we see that life has mastered the artist. His face invites inspection. No more mask of armor and fancy feathers to distract. The viewer's eye is caught by the eyes in the portrait and does not wander to other parts of the canvas. The technique is again that of DaVinci's sfumato, the losing of sharp detail in shadow. Expression seems to flicker and change as one studies the face. The glazes that obliterate the detail allow for animation of the features in the imagination of the viewer.

6. Show the Rubens Self-Portrait. Here we have an elegant self-appraisal by an artist. Notice the pose with the body turned to the side while the artist glances sideways to the viewer in an offhand manner. Note the elegant lace, the rakish angle of the hat. How stylish, mannered, and aloof! Can you sense the artist's concern for the superficial, for the world of appearance? Look again at the Rembrandt. Do you sense his concern for the emotion underlying all appearances?

7. Show the Van Gogh Self-Portrait. Which of the last two painters relates more directly to this one? Do you think Van Gogh was more interested in outward appearances or inward feelings?

Note the strong color, the intense look or stare, the direct brushwork slashed on--all of which assaults the viewer's eye and cries out "Look at me, look at life!"

8. Show the Ghirlandaio An Old Man and His Grandson. (The first reactions will be laughter and repugnance for the bulbous diseased nose. However, the students will want to talk about this picture.) Questions:
    1. Do you think this was a commissioned picture, or did the artist do this for his own pleasure?
    2. Who would pay to have such a portrait done? People today have photographs touched up to erase blemishes. Certainly the artist could have painted a nose to flatter his client, had he chosen.
    3. Do you feel that this portrait is a "realie" or a "phonie"?
    4. What is the subject of this picture? An old man with a diseased nose, a grandfather and grandson?

   Answers will be varied, for example, (1) This is more than a portrait. The subject is that love can exist between people in spite of looks. (2) It is about the relationship of old people and young people and understanding. (3) It could be the artist's father and son. (4) This is a "realie".

(This is a good point to break for the first session.)

Session 2.

Procedure

1. On a board or on easels, teacher will have listed (a) three categories: Man--Nature--God and (b) subject-matter classification such as:

   Portrait
   Landscape
   Still life
   Life--animal and man
   Religion
   Myth--literature
   History
   Social commentary
   Genre (everyday events)

   As slides from each classification are shown, list under one of the three categories.

   Show the Ghirlandaio An Old Man and His Grandson. We were talking about this portrait when our last session ended. This picture is a "realie". I asked you to fit each picture into one of three categories--man, nature, and God. Under which should we put this painting? Answer. man.

   The pictures we looked at last time can be classed as portraiture. There are many classifications within the category of representational art. As we look at these various classifications, decide which are most real, or rather which are really fine art. Also try to decide what condition, quality, or other determinant is necessary to make a picture a work of art.

2. Show Ruisdael's Wheatfields. Question. What is this type of picture called? Answer. Landscape. Question. From looking at this example, how could you define landscape? Answer. It is about the outdoors--scenery, nature. Fine. More exactly, it is an artist's interpretation of the outdoors, scenery, or nature. Question. Under which category shall we place landscape? Answer. Nature. Here the artist has captured a moment in nature to be held for the attention of the viewer. The eye can rove over the scene much as it would if the person were walking down this road. The road leads the eye to the wooded area on the horizon and then to the soaring cumulus clouds. Notice that at least two-thirds of the area is sky and clouds, yet the eye is always led back to the small human figures walking down the road. The people call the eye back to sense the scale of man in nature. All the swirls and curves in the clouds and road direct the eye toward the horizon, the goal of the people on the road. The goal toward which they move may be romanticized as the goal toward which mankind moves eternally, for this is a romanticized landscape, one moment from all eternity caught by the imagination and skill of the artist. The landscape is so real that the clouds may any moment shift or swirl; however, this moment is forever.
3. Show Van Gogh's Wheatfields with Ravens. Another "Wheatfield" by another Dutchman, two hundred years later. Question. Do you think Van Gogh felt less intensely about his wheatfield than did Ruisdael? Look down this road. Where does it lead? Do you remember the amount of sky in the Ruisdael? Van Gogh seems almost to have reversed the proportions of land to sky. What is the focal point in this picture? The eye keeps moving as the birds are moving. The brush strokes, the curves of the other paths at lower edges do not allow for a moment of rest. But if you have ever seen the way the wind blows over a wheatfield, bending the rippling wheat so that it seems to billow like a wavy sea, you can see the same motion in this wheatfield.
4. Show Chardin's Clay Pipes and Earthenware Jug. Question. Can anyone tell me what this type of subject matter is called? Answer. Still life. Still life is usually an arrangement of natural or man-made objects. This still life is so realistic that we are tempted to reach out to pick up the clay pipe off the table, or try to look into the box. Under which category would you place still life?
5. Show Van Gogh's Sunflowers. Van Gogh has created his own reality out of nature's reality in these flowers. He has not tried to copy what the eye records. He has distorted visual realism into a pictorial reality with an impact that real sunflowers only suggest.
6. Show the cave painting of Two Bison from Lascaux. Man has always been involved with animals. The early caveman's art probably grew out of his dependence on animals for food and fur. Art and religion evolved as a result of man's trying to control the natural environment. Creating the animal in pigment or stone was a magical or religious act.

7. Show Man with Sheep or Goat, a bronze sculpture by Picasso, a modern version of a theme that occurs in ancient Greek and early Christian art as well as modern art. Perhaps a good shepherd, or is it a man carrying a sacrificial animal? An important source of subject matter in the arts is literature, especially the myths of the ancient world.
8. Show Titian's Rape of Europa. This painting is based on the Greek myth about the population of Europe. Zeus, the father of the gods, fell in love with a beautiful young creature named Europa. To win her attention, he disguised himself as a gentle white bull which Europa and her friends found. Europa climbed onto his back, and he dashed off, carrying her with him to the shores of Greece. There she became the mother of the European peoples. In which category shall we place mythological subject?
9. Show Bruegel's Fall of Icarus. Bruegel based this picture on the Greek myth of the boy with wings built of wax and feathers who flew too close to the sun and plunged into the sea when the sun melted his wings.
10. Show Botticelli's Birth of Venus. Botticelli painted this picture during the fifteenth century, when there was great interest in reviving the art, architecture, and thought of ancient Rome and Greece. Hence the preoccupation with such myths. Venus was the goddess of Love, born of the seafoam and wafted ashore by the winds. Notice that Botticelli has used a stylized pattern to indicate the waves of the sea. This is not an effort to copy nature.
11. Show Leonardo's Last Supper. This is one of the great paintings of the western world. Of course this is a very serious subject and an important one to the Christian community for which it was painted. Because of the force of the expression and interpretation, we could hardly doubt the reality of the scene as DaVinci portrays it. The scene is painted on a wall in keeping with the use of the room, which was the refectory or dining hall. How will you classify this picture?
12. Show Nolde's Last Supper. We see here the way a twentieth century artist handles the same theme, eliminating a great deal of realistic detail. Do you think that the reality of the subject is less for the artist than for DaVinci, that he was less sincere?
13. Show Manet's Execution of the Emperor Maximilian and Goya's Shootings of May Third. Which of these two artists best expresses the reality of such a subject? Both paintings are based on historical facts, but the viewer finds different realities in them.
14. Show the portrait of The Maids in Waiting by Velasquez. Velasquez was a court artist, and this is an informal portrait of the members of the court preparing for a formal portrait. It is also a record of the everyday life in the court and is serious social commentary.
    a. It is a self-portrait of the artist at the easel.
    b. It is a portrait of the King and Queen of Spain reflected in the mirror.

c. It shows the Infanta being groomed by her maids-in-waiting. It appears that she could not care less about what is happening.
d. It is also a portrait of the midget and dwarf and dog, playthings of the princess.

Note the direct contact between the dwarf Mirabola and the viewer, the challenge in her glare. She forces the viewer to weigh and balance the realities which Velasquez catches in this picture.

Lesson 3. Abstraction

Purpose

To have the student realize that:

1. Abstract art is subject-oriented, with the artist adapting or rearranging reality to create his own reality.
2. Abstract art is a search for the form and feeling of the artist's experience of the physical world.
3. Great art requires more than accurate reproduction of visual reality.
4. Modern art has evolved as the artist searches for realities beyond visual surfaces.
5. Abstraction has always been a part of the artist's equipment, and the artist has always been a manipulator of the visual reality of the physical world.

Slides

Chardin, Clay Pipes and Jug
Gris, Book, Pipe, and Glasses
Vermeer, Lace Maker
Dali, Paranoiac (based on Vermeer's Lace Maker)
Toulouse-Lautrec, Photo and Portrait
Renoir, The Reader
Monet, Rouen Cathedral
Seurat, La Grande Jatte
Cezanne, Still Life With Peppermint Bottle
Van Gogh, Self-Portrait
Braque, Still Life on Table
Picasso, Young Girl Before Mirror
Duchamp, Nude Descending a Staircase
Leger, Breakfast
Mondrian, Composition with Red and Black
Matisse, Study for Joy of Living
Van Gogh, Cypresses
Rouault, The Tragedian

Procedure

1. Recall the various classifications of subject matter considered during lessons on representational art. What were the kinds of subject matter in the representational art we

saw at our last meeting? List student answers on the board. For example,

- Portrait
- Landscape
- Still Life
- Religion
- Myth
- History
- Social commentary
- Animal
- Genre

Question. Which of the above classifications of subject produce the best art? Which are most genuinely art? Answer. The real value of a work of art does not depend on the subject but on what the artist has brought to that subject or how he has interpreted it.

2. This lesson on abstract art is, in a way, a continuation of the study of subject-oriented art. Abstract art is more concerned with the artist's interpretation than with duplication of natural and man-made subjects. The artist picks, chooses, distorts, and may even reject parts of the visual image to create new forms or express an emotion.
3. Let us look at two representational paintings and two abstract paintings to get an idea of how they differ. Show: Chardin and Gris--still life pictures, Vermeer Lace Maker, and Dali based thereon. Question. What do you think Chardin wanted to do that Gris did not? Answer. He wanted to reproduce in his painting the exact image that his eye recorded. Question. What do you think Dali did that probably never occurred to Vermeer? Answer. He created new forms based on his study of the Vermeer but did not reproduce the subject matter that Vermeer used.
4. As we have noted, the invention of the camera brought about a change in what artists had been doing for centuries. Show photo and drawing of girl by Toulouse-Lautrec. Until the nineteenth century, artists tried to capture the natural image much as did the camera in this case. Toulouse-Lautrec could pick and choose colors as well as what features of the girl he would use, changing or distorting the natural image in creating this portrait.

   During the nineteenth century, there was an influx of art from Japan and Africa which made an impact on the artists of the western world. The Japanese and Africans had never developed a representational art, but rather an abstract presentational art based on reinterpretation of natural objects. In this kind of art, the artist could adapt or even reject the actual visual image to compose his new reality.

   The invention of photography provided a way to capture the visual world, thus freeing the artist to create images that the camera could not. The artist entered an area where the camera could not follow.

Since the time of the Renaissance, western art had been representational. For four hundred years, the artist had been trying to reproduce nature. However, before the Renaissance, the art of our western tradition had not always been representational. During the Middle Ages, artists had worked abstractly to produce a presentational art. The art of ancient Egypt was quite abstract. The style of the Egyptians did not change through many centuries, primarily because these people preferred presentation to representation. The Greeks of the classic age preferred an idealized statement rather than an individual true-to-life portrayal. So you see, the new way of looking at life and portraying it in art actually has a long tradition in the western world.

Moving from the Chardin to the Braque still life, we may wonder how this change in art came about. The first break in the traditional way of working representationally came in the mid-1900s when a group of artists became excited with the effects of light and atmosphere as visual phenomena. The impressionists, such as Renoir, Manet, Monet, and Seurat, emphasized the flicker of light and color across objects rather than the objects themselves. They evolved a technique for applying color in small strokes of clear pigment which would blend and interact when viewed.

Once freed from the reproduction of natural vision, artists began to investigate structural forms or express emotion or feelings. Cezanne became engrossed in the geometric forms which seemed to underlie objects of natural vision, while other artists probed the emotional response to the objects of natural vision. The work of the twentieth century stems from these two impulses, form and feeling. (Show Cezanne still life) As Cezanne began to strip away the decorative and individual variations in search of the essential geometric forms, expressionists such as Van Gogh used strong patterns, lines, and colors to lay bare the human emotions. (Show Van Gogh Self-Portrait) Each distorted nature to achieve a new understanding of reality.

In the early part of the twentieth century carrying on in the tradition of Cezanne, artists such as Gris, Braque, and Picasso started a trend in art called Cubism wherein they tried to depict many aspects of an object simultaneously on a two-dimensional surface. Cubism evolved into such developments as Futurism (Nude Descending a Staircase by Marcel Duchamp) and Tubism (the special province of Leger as seen in Breakfast). The excursion into pure geometric form begun by the Cubists flowered into the Purism of men like Mondrian and Malevich. (Show a Mondrian)

On the other hand the expressionism of Van Gogh and Gauguin led to schools such as Fauvism and German Expressionism. Fauves, or wild beasts, was the name given to the artists in France who worked in the expressionistic manner of Van Gogh and Gauguin. These artists were known for their bold use of color, pattern, and line. Matisse and Rouault are two artists of this school. Show Matisse's Study for the Joy of Living and compare it to Van Gogh's Cypresses. Show Rouault's The Tragedian. This development in Germany is exemplified in the work of Emil Nolde and Franz Marc. Show Nolde's Last Supper and Marc's Animals in a Landscape.

This brief sketch of the development from representation to the presentational art of our century is by no means complete but traces some of the steps leading from objectivity to subjectivity in our times. More and more the artist has moved toward expression of intellectual and emotional response. The artists of the last one hundred years have been saying that subject matter itself does not determine what is fine art. A painting that is a still life is not necessarily better than a portrait, or one with a religious theme better than a landscape. Rather, they say that great art is based on what the artist says or does with subject matter. The artist now does not represent objects but presents his interpretation or adaptation of them.

Lesson 4: Nonobjective Art

Purpose

To have the student realize that:

1. Nonrepresentational art is a search for the reality behind appearances, and evolves as form and feeling divorced from subject matter.
2. This is art for art's sake rather than functional art. The artist creates new forms capable of being perceived as entities without dependence on recognizable subjects.
3. This art requires the viewer to use his mind and imagination in a new way.
4. Art which avoids representation of subject matter is not devoid of meaning.

Slides

Pollock, Composition
Kandinsky, One Center
Seurat, The Parade
Picasso, Portrait of D. H. Kahnweiler
Hartley, German Officer
Mondrian, Composition with Trees
Mondrian, Composition with Red and Black
Malevich, Supremist Composition
Glarner, Relational Painting
Klee, Twittering Machine
Davis, Report from Rockport
Hofmann, The Poet
Severini, Dynamic Hieroglyph of Bal Tabarin
Rattner, Study for Window Cleaner

Pollock, Composition
Rembrandt, Self-Portrait
Picasso, Young Girl Before Mirror
Renoir, The Reader
Van Gogh, Self-Portrait

We have seen that subject matter does not determine what is fine art. A portrait is not necessarily better than a still life painting, and a religious painting is not necessarily more valuable than a landscape. Certainly a strong still life could be of more value than a poor portrait or religious painting. However, with regard to subject, man is more important than a contrived still life, and God is a more serious subject than either the man in a portrait or the flower in a still life, so subject can have value. Beyond these considerations, great art is great because of the imagination, interpretation, and technical skill that the artist brings to the subject.

But what do we ask about art beyond the matter of subject? What did the artist do with the subject matter? This question is irrelevant for the twentieth century artist. In nonrepresentational art, there is no real subject; the artist creates and presents new forms. The viewer must seek a new frame of reference if he is to appreciate the art of our time. He must look at form, color, line, patterns, and textures without relation to familiar subjects. No longer can he recognize a familiar landscape or a pretty face. He must probe the composition on a level which excludes recognition of emotionally loaded subject. This is a "pure" kind of art that appeals to the intellect and to the subconscious.

Procedure

1. Show a Jackson Pollock Composition and ask if the artist was interested in representing or presenting something in this picture. What is the subject?
2. Show a Renoir painting asking the same questions. Call attention to the way the paint is applied. Then look again at the Pollock.

During the past weeks, we have looked at many works of art some of which looked very "real" while others did not. We looked at portraits of people who looked like they might speak to us (show the Rembrandt Self-Portrait) and we looked at another portrait with a nose in profile and the eyes straight forward (show Picasso's Young Girl Before a Mirror). Art that is subject-oriented is either representational or abstract art. Art that has no recognizable subject is called nonobjective art. (Show the Kandinsky One Center)

Who could name this picture with regard to visual reality? Kandinsky calls it One Center. This is art for art's sake. The artist creates a compostiion that does not rely on emotive subject matter to involve the viewer. He presents the viewer with a visual experience of color, line, shape, and pattern devoid of sentimental or emotional ties.

3. Show Seurat's The Parade. This picture was done prior to 1891 and is entitled The Parade. It is obvious that even at this early date the artist was interested in something beyond the stated subject in the painting. He was intrigued with the patterns of spatial relationships, and the interaction of light and dark areas. The people do not come through as flesh and blood creatures. They occur merely as interesting shapes and patterns.
4. Show the Picasso Portrait of D.H. Kahnweiler. Ask what the picture is about. The personality of the sitter is all but obliterated in this flat pattern composition and monochrome Cubist painting.
5. Show the Hartley German Officer done in 1914. Ask the students to identify the subject. Point out the various insignia and trappings and how they are composed into interesting color patterns that might have been painted by one of our contemporary artists.
6. Show the two Mondrian Compositions, the Malevich Supremist Composition, and the Glarner Relational Painting. Point out the carefully exploited two-dimensionality, the geometric regularity that develops as "pure" form devoid of any emotional involvement.
7. Show the Klee Twittering Machine. Ask if the students see similarity to previous groups or if this work of art has a radically different flavor. Suggest that here there is a light, frivolous attitude created.
8. Show the Davis Report from Rockport done in 1940. Ask if they find a recognizable subject in this picture and how the artist has used it. How do they feel about this artist's use of color as compared to previous paintings?
9. Show Hans Hofmann's The Poet, also dating from 1940. The feeling in this painting is quite different from that of the pictures we have just seen. In what ways does it seem different to you? There is a spontaneous movement which denies the geometry and precise placement that were evident in the past several pictures. Hans Hofmann, 60 years old when he painted this picture in 1940, was an innovator of the style of painting which was to flourish during the 1950s and '60s--Abstract Expressionism. Although this style avoided representation, there seems to be an explosive direct application of pigment to canvas which indicates emotional involvement rather than the rational control of the Cubist and abstract paintings.

UNIT III: THE ART OBJECT

Slides

Painting

DaVinci, Last Supper
Tintoretto, Last Supper
Ghirlandaio, An Old Man and His Grandson
Vermeer, Lace Maker
Dali, Paranoiac (based on Vermeer's Lace Maker)
Wood, American Gothic
Mondrian, Composition with Black and Red
Pollock, Composition
Riley, Summer Heat
Stella, Brooklyn Bridge
Marin, Brooklyn Bridge
Bruegel, Fall of Icarus
Hunters in the Snow
Christ Carrying Cross
Seurat, Parade
Grand Jatte
Chagall, I and My Village
Eiffel Tower
Perugino, Crucifixion
Grunewald, Crucifixion
Dali, Crucifixions
Gauguin, Yellow Crucifixion

Sculpture

Michelangelo, David
Donatello, David
Verrocchio, David
Bernini, David
Polykleitos, Doryphorus

Architecture

Parthenon, Reconstruction
Chartres Cathedral
Breuer and Gropius, Breuer House
Frank Lloyd Wright, Kaufman House

Lesson 1: Introduction

Purpose

1. To help the student recognize the art object as a human expression evocative of human feelings.
2. To help the student discern the differences between art objects and natural objects.

3. To help the student recognize the three components of a work of art--medium, form, and content--and realize how these components interact to create unity in the work of art.

Procedure

1. What makes an object a work of art? There are many things in this world that appeal to us through our senses of sight, smell, taste, hearing, and touch. Some of these are natural objects and others man-made. Some of these objects are utilitarian and others are nonfunctional, some exist for a purpose, others seem to have no real reason or practical purpose. We value some only because of their functional qualities and others perhaps because they are nonfunctional. Let us look at a few objects, all worthy of attention, and see if we can find a definition that will help us in recognizing an art object or work of art.
2. Place several pieces of driftwood and polished stone on the table. Let the students pass them around, handle them, and look at them. These are natural objects formed by the water and sand into interesting and aesthetic objects. Objects that you can feel about. Can these be considered works of art? Some might feel that the tactile quality as well as the visual qualities such as grain, color, and shape make these art objects. Explain that these might well be interesting and beautiful, but that a work of art must be the result of a creative human act. If an artist were to use these objects in a collage or a sculptural composition, they would then be a work of art. Natural objects possessing aesthetic appeal are the media which the artist uses in creating a work of art.
3. Place several interesting and well-formed functional tools in metal and wood on the table and ask about their artistic possibilities. Explain that though designed with great artistry, these are functional, utilitarian items created to perform a task rather than to delight the senses; the work of art is intended to serve no useful function but rather to be attended to for its own intrinsic value. Tools such as these are attended to when needed to achieve some end. The work of art is an end in itself. Eggbeaters, hammers, and forks, while created from beautiful as well as durable material, are not purchased because of their beauty but because of the job they do. A tool is not created to express or evoke human feeling, but a work of art is. The artist in creating a work of art must use tools as well as media to express and evoke human feeling.
4. We have seen that items may have aesthetic qualities whether or not they are art objects. However, an art object is created to have inherent values and to express or evoke human feeling. Let us look at some works of art and see what they might have in common--criteria by which we might know a work of art.

5. Show Michelangelo's David and Ghirlandaio's An Old Man and His Grandson or else a small piece of sculpture and a print or painting.

Question. What is the big difference between them?

Answer. That was an easy thing to see. One was a sculpture and the other a picture. When you examine works of art you should be conscious of the medium used. The medium and the technique with which the medium is manipulated are important components of a work of art. Today artists slap all kinds of material into their "art", but traditionally the artist is very selective. Media of high aesthetic appeal in the raw state will enhance the artist's expression. Wood or marble with interesting texture and veining can be used by the artist or even inspire the artist creatively. In handling the stones and driftwood, you can realize that there is beauty in raw materials.

6. Show the Ghirlandaio An Old Man and His Grandson again.

Question. When you first looked at the picture what were the first things you noticed?

Answer. The old man's nose.
The two people in the picture.
The way the old man and the boy looked at each other.
The window or picture on the wall.
The colors--their brightness and clearness.
The way the artist painted the hair and fur on the old man's coat.
What's wrong with the man's forehead?

Your first tendency is to laugh at the old man's ugly, deformed nose. The first reactions might then be either laughter or revulsion, but as you continue to look at the picture you become aware of the relationship between the old man and the little boy. You begin to respond to these people and to the picture. Your eye is pulled to the landscape enframed in the upper right of the picture. The strong geometry of the window frame restates the rectangular plane of the entire picture. Some critics say that this element detracts, making the picture less successful. But the artist may have carefully placed that window to counterbalance the strong human content in his picture, reminding the viewer that this is not life but art. Some critics say that the picture is flawed because of the disparity between the deep perspective within the picture frame, and the relatively flat treatment of the old man and boy. The painting of the grandfather seems much more convincing as mass existing in space than does the little boy, who appears in very flat profile. Certainly this is an early

Renaissance picture, and all of the techniques for creating space and depth pictorially had not been perfected. Nevertheless, technical proficiency alone never created a work of art.

Notice that the colors in this picture are bright and clear. During the high Renaissance, color tends to become much more muted, subdued, and sophisticated. The colors in this picture delight the eye initially and keep the eye moving over the picture surface persistently. I would judge that whenever you think of the picture, you will recall the vividness of the grandfather's robe as clearly as you do his bulbous nose. In fact, the more you look at this picture the more you see beyond that nose.

In talking about this picture, we have talked about the medium (the paint); we have talked about the content (the subject); and we have talked about the way the artist arranged things in the painting (the form). The first three things one should look for in a work of art are medium, form, and content, the components of unity in a work of art. Whatever the artist chooses to express in a picture's content must be structured into the medium. The subject alone or the medium alone does not make for art. The art consists in how the artist formulates the medium and subject into a unified expression.

7. We say that a work of art has unity based on medium, form, and content. We have seen these in relation to a fifteenth century painting, but what about the twentieth century art?

   Show a Jackson Pollock Composition and a Hans Hoffman painting. How would you appraise these as works of art, as expression of human feelings in medium, form, and content? An important change from the last 500 years has occurred. Do you think the artists have used media to express human feeling? Human feeling about what? This kind of work is called Abstract Expressionism. What about structure or form, the arrangement the artist has used in his painting? What do you think about the relative importance of medium, form, and content? Which seemed more important in the fifteenth century Ghirlandaio?

8. Show a Mondrian composition and an Op picture by Bridget Riley. Were these artists more interested in medium, form, or content?

Lesson 2: Media

Purpose

1. To help the student become aware of the relationship of the medium to the meaning that the artist expresses in a work of art.
2. To help the student understand the artist's manipulation of the medium in creating a work of art.
3. To help the student understand that the medium may limit or enhance the artistic expression, that there is interaction between the medium, the artist, and meaning.

Prodecure

1. It may be that the real work of art exists in the mind and imagination of the artist and the viewer. At least, the art is conceived in the mind of the artist and again comes to life in the mind of the viewer. However, there would be no communication of meaning without the work of art as it exists in the art object. The art object is created by the artist from materials found in or refined from the natural physical world of experience. These materials which are manipulated by the skill of the artist are imbued with his message, his creative expression. The medium carries the message. The medium used by the artist whether he be musician, painter, or poet possesses in itself aesthetic qualities discernible to or stimulating to the senses. The medium in painting might be pigment plus the vehicle (water, oil, varnish wax) used to bind it to the surface of a wall or canvas. In sculpture, the media include stone, metal, wax, and clay. As color and texture appeal to the sense of sight, sound and silence appeal to the sense of hearing, and so on. The painter's medium is color and texture; the musician, sound; the poet, words; the dancer, movement; the architect, space as well as steel and stone. The medium in a work of art can be attended to for intrinsic qualities as well as the message it carries. Listen while I read a poem by Edgar Allen Poe; try not to think of the meaning of the words but listen for the sounds. Read part of The Raven or The Bells.
2. Show a VanGogh Self-Portrait and a Hans Hofmann Composition. One of these pictures has a subject easily identifiable. We cannot be sure exactly what the second is about. We are interested here in the medium--the paint and the way it has been applied. The colors are exciting, as are the textural qualities. We are caught up in the lush way that the artist has worked in his medium just as one gets caught up in the sounds of the words rather than the meanings in the poetry by Poe.
3. Show Michelangelo's David
   Verrocchios' David
   Donatello's David
   Bernini's David

If we look at these works of art, we are aware that all are sculpture and all are about the same subject. We can discern differences in medium and technique without too much trouble. As you look at works of art, the media are of primary aesthetic importance. You are aware of color relationships which appeal to the sense of sight, textural qualities which appeal to the tactile as well as the visual sense. Michelangelo's and Bernini's Davids are carved out of stone while Verrocchio's and Donatello's are cast in bronze. Working in stone and in bronze require two very different techniques. The first requires chipping away and refining the texture of a predetermined limiting mass, whereas the second requires the building up of mass from a pliable substance. In the first, the artist works directly in the medium, while in the second he works indirectly in one medium which is then transformed into another. The first process presents many more limitations to the artist than does the second.

Michelangelo talked about "freeing the form locked within the block." Confronted with a block of marble seventeen feet high which an earlier artist had partially ruined, Michelangelo had to plan very carefully how to coax out the figure he wished to emerge from that stone. He was limited by the shape of the stone, the grain or veining, as well as the hardness of stone. He certainly knew that every item or detail, elbow joint, lock of hair, finger had to be within the actual dimensions of that block. He knew that stone, like wood, can fracture along the grain or veining. On the other hand, he knew that he could exploit certain qualities inherent in the stone to enhance the work of art. He knew his medium, its limits, its potential, and he was able to create one of the masterworks of western world art. Once we as viewers become aware of such limitations and possibilities in media, we are better able to appreciate the genius of the artist.

Let us look at the Verrocchio David which is cast in bronze. The whole expression of this work differs from the Michelangelo even though it is based on the same subject. It lacks the rugged strength and durable quality of stone and instead seems imbued with a wiry, sinuous tension, qualities we expect of metal. Whereas Michelangelo chipped away from a block to create his form, Verrocchio first built up his figure in a pliable medium, either clay or wax. Soft, pliable media can easily take on the mark of the tool or be formed to the artist's will. Verrocchio could work intricate detail and sinuous line and texture and pattern onto the surface, changing contour at whim, taking away or adding to the mass or bulk as he wished. This type of sculpture does not offer as many limits as does stone. Once the artist completes the preliminary model, he then makes a mold from it. This mold is made in pieces if the basic model is of clay or in a single piece if the basic work is in wax. Once the basic model has been removed from the mold, molten metal is poured into the mold and allowed to set. When the statue is taken from the mold it may be polished or patina and texture added. (Each child should have experience with carving either ivory soap, plaster, or soft wood, and building up form in oil- or water-based clay.)

Why would these artists, working in different media, choose the same subject? The subject of David was very popular in the period of the Renaissance. David was a kind of patron saint to the people of Florence. The city had been oppressed by tyrannical rule and the people were on guard against a tyrant. David was a symbol to the Florentines of their political ideal. Each of the Davids is an individual artistic expression. Michelangelo saw him as an unsophisticated, rugged young man intent on the task before him; Verrocchio and Donatello chose rather to show David at the point of having accomplished the job; while Bernini has his David at the height of his action and tension.

Are the media in these Davids suited to the subject? Are the media appropriate to what the artist felt about the subject? Do you think that the people who ordered or commissioned these statues were satisfied by the artists' interpretations?

4. Read quotes from Klein and Zerner's Italian Art 1500-1600 regarding Michelangelo's David.

Lesson 3: Form

Materials:

1. The Film Associates, Inc. of California publish a series of films on principles and elements of design which they call their Discovery Series with titles such as:

Discovering Line
Discovering Shape
Discovering Tone
Discovering Color
Discovering Harmony
Discovering Rhythm
Discovering Balance

These are of excellent quality and would be very useful to the teacher who is trying to help the non-arts student learn to perceive.

2. A series of six filmstrips illustrating principles such as balance, rhythm, harmony, accentuation, and diminution in nature.

This series of filmstrips actually illustrates composition in photography rather than nature, since it represents the selective eye behind the camera. These strips used in conjunction with slides of works of art having similar compositional structure would be useful in teaching this series of lessons on form.

3. The teacher should accumulate a supply of experiential materials, natural and man-made items which have qualities that can be experienced first hand. Things such as stones, natural and polished; shells; feathers; wood; metal; tools; geometric shapes like cubes, cones, spheres; free form shapes as in stone and driftwood; textural objects; plastic shapes in various primary colors that can be superimposed to illustrate color properties; a blank wall on which colored lights may be played.

4. The teacher will have to select studio materials to be used in the sessions on the elements of design wherein the students will try to apply the principles of design (balance, rhythm, and harmony) while experimenting with line, shape, tone, texture, and color.

Session 1. Introduction

Purpose

1. To make the student aware of the way the artist structures in a medium the content of his work of art.
2. To help the student realize the importance of formal values to art and to life.
3. To introduce the student to the principles of design by which an artist structures his work, suggesting origins based on nature.
4. To help the student see how the artist applies those principles to line, tone, texture, shape, and color in creating the work.

Procedure

1. Show the Ghirlandaio An Old Man and His Grandson. Recall that we have talked about this picture as a unity of medium, form, and content (medium being the material in which the artist works, form being the way the artist structures his subject or content into medium, content being the subject and what the artist expresses).
2. Let us try to visualize what form is to a work of art, by thinking what the skeleton is to the human body. Without a skeleton, you would just be a blob of protoplasm on the floor. Your skeleton supports your body and makes articulation possible. On the other hand, without the rest of your body and mind, your skeleton is a lifeless pile of bones. Perhaps this analogy may be expanded to say that flesh is like media, the skeleton like form, and mind and imagination like subject and content in the work of art.

3. Another way to think of form might be for you to think of making a molded jello salad. The bowl or mold in which the jello sets determines the shape of the salad. The content is ordered by the form of the mold.

   When we think of form, we are thinking of the way the artist molds his content and medium into a work of art. The artist analyses his subject and reorders it within the limits of the medium in which he works. The synthesis of medium and reordered subject matter into a new form is the art work.

4. Art is a mode of ordering the chaotic universe. This is true of all the arts: music, dance, painting, sculpture, architecture, drama, literature, and film. The mind becomes aware of certain basic patterns in all of man's aesthetic experiences, basic patterns that occur throughout man's environment, the universe. These patterns become rhythm, balance, and harmony in man's artistic expressions. They are based on repetition, alternation, variation, and gradation. It may be that man learned his first lessons in rhythm at some primordial date with the ebb and flow of the tide, the alternation of day and night, the variation of season, the relentless beat of the wave upon the shore. And his lesson in balance began when he stood on his two legs and took his first step forward. Who would guess as to when he first became aware of harmony, whether it happened with sounds, colors, movements, flavors, or smells? This is pure conjecture; nonetheless, as early as the fifth century B.C., the Greeks recognized that balance, harmony, and "good" rhythm were essential for achieving unity in an art work. We can be sure this recognition did not occur overnight anymore than building the Parthenon occurred overnight. Herbert Read, in a book called To Hell with Culture, says that our concept of beauty did not begin with the building of the Parthenon but rather in a little whitewashed hut on a Greek mountainside many hundreds of years earlier.

5. We are going to spend some time studying these ancient Greek principles, because artists find that they still work. At various times, artists deny these principles, as in some of the anti-art that is being created today, but they are necessary to the understanding of art and life. Our time has learned to do without content in art and is divorcing itself from form. Our time says the medium is the message. Let's find out what you think.

Session 2. Balance

Purpose

1. To help the student understand how a work of art is formally structured, how the artist uses symmetry and asymmetry to

organize his expression, how tension and balance are related in the creation of a work of art.

Procedure

1. Today we are going to discuss one of the traditional principles by which artists organize their works--balance. What do we mean when we talk about balance in a work of art? Balance was one of the qualities the ancient Greeks required of art. Balance creates a feeling of stability and self-containment in the works of classical Greece. Greek composition was based primarily on bilateral symmetry and central balance. If an axis were drawn through the center of the picture, elements on both sides of the axis would be alike, the elements having a focal point in the center of the composition.

   Show a picture from a metope to illustrate the above.

   Show a slide of Joseph Stella's Brooklyn Bridge and ask if it has the kind of balance called bilateral symmetry. Ask for an explanation of bilateral symmetry or balance and for an example that might apply to the Stella picture.

   Ask if students have walked along the top of a fence or along a crack in the sidewalk. It takes balance not to go off either way but keep to the center. Another example could be a see-saw or teeter-totter which balances when people of equal weight sit on the ends.

2. Show DaVinci's Last Supper. During the Renaissance, artists greatly admired the art of the Greeks and tried to apply their principles of balance. This picture has that same kind of symmetry. If a line were drawn from the floor between your two big toes upward to the top of your head through your nose, you would be divided into two parts and would be symmetrically balanced. The table in this painting is like a huge teeter-totter with like things on both sides of its central axis. Christ sits on the center axis with two groups of three disciples on either side. The vertical panels on the one wall are repeated identically on the other side of the room; diagonal lines in the architecture recede to one point on the center axis. Repetition of elements on the two sides creates symmetrical balance in this picture, repetition of similar lines, like shapes, tones, and colors.

3. Show Tintoretto's Last Supper. This picture, of the same event, was painted not quite a hundred years later. What has happened to the symmetry and balance? Where DaVinci's picture evokes a feeling of balance, this one evokes a feeling of tilt, like having the biggest boy in the room and the smallest girl on the same teeter-totter. What do you do to balance a teeter-totter in such a situation? You place the heavier person

closer to the fulcrum and place the tiny person as far away from the center as possible to give her more leverage to balance the greater weight. We call the solution in this picture asymmetric balance. Note that the Christ is deep in the picture, much smaller than the people who seem to be closest to us. The artist psychologically balanced the Christ figure by calling attention to him with a nimbus of light and the diagonal lines that lead the eye into the picture. In the DaVinci picture, colors and tones were repeated on both sides of the central axis. In this picture, there is strong contrast in light and dark along the table, strong gestures and color. Moving back and forth between these contrasts, the mind of the viewer seems to act as a fulcrum and to create a balance of the tensions within the picture. (Show Marin's Brooklyn Bridge; recall Stella's.)

4. Show Michelangelo's David and Bernini's David. Note the calm, stable, balanced pose of the Michelangelo and the asymmetric pose in the Bernini. The Michelangelo David is a high Renaissance piece of sculpture which harks back to Greek sculptures of young athletes wherein the principles of balance, rhythm, and harmony were first synthesized.

5. Show Polykleitos' Doryphoros. Compare to the Michelangelo David. Show several examples of work from Renaissance, Baroque, impressionist, and contemporary artists and discuss the balance and tension, symmetry and asymmetry of each.

6. Show the Parthenon facades, pointing out the balance achieved between the vertical and horizontal elements in the simple post and lintel structure, creating a very stable expression.

7. Show the west facade of Chartres as well as a side view showing buttressing. Also show a picture of the interior. When discussing the facade, call attention to the asymmetric towers and the upward thrust in contrast to the earth-hugging horizontality of the Parthenon. Explain the purpose of the buttressing in offering counterthrust to the outward thrusts of the vaulted structure.

8. The Greek temple is a statement of the Greek philosophy, religion, and ideas. The Greeks were oriented to their world and their time, and shaped their gods to conform with themselves. Their gods were powerful beings but with the appetites and frailties of men. The gods seemed more interested in what was happening to the Greeks than the Greeks were in what was happening to the gods. The Greeks did not live out lives of frustration hoping for a better world in the next life. They were men oriented to this world rather than the next.

Medieval man, on the other hand, considered life on earth but an antichamber to an everlasting glorious eternity as God's elect or to eternal damnation. He lived his life here in hope and fear of the next life. The Gothic cathedral speaks of his spiritual aspirations. It reaches upward to the heaven that man aspired to; it seems to deny its relation to the earth as did man. Medieval man lived in physical squalor and discomfort with high hopes for the afterlife. The Gothic cathedral reaching heavenward, its every upward thrust shored up by the counterthrust of the buttress, helped sustain the spiritual aspirations of medieval man.

9. Show two modern buildings that exemplify the stable balance and dynamic tension in our time--the Marcel Breuer House and the Frank Lloyd Wright Falling Water for the Kaufman family.

Session 3. Harmony

Purpose

1. To help the student understand the basis for harmony in a work of art.
2. To help the student see that by limiting the various elemental things like line, shape, color, tone, and texture, the artist is able to create harmony by repeating these elements in varied ways.

Procedure

1. Suggest a simple definition of harmony such as "things that go together". Divide the group into five smaller groups, giving each group a bag with a selection of items, each bag to contain items that go together and a selection of things that do not, or a second group which might have another characteristic in common. For example:

   Bag 1. Several shells of varying kinds and sizes, a baseball, a hair ribbon, some pine cones.
   Bag 2. Apples, oranges, potatoes, carrots, onions, and a mirror.
   Bag 3. Grapefruit, lemons, limes, oranges, catcher's mitt, and a cucumber.
   Bag 4. A ping pong paddle, several pieces of driftwood, a pair of gloves.
   Bag 5. Several stones from a beach, a girl's purse, a couple of nuts.

   Allow each group to eliminate certain items in making an arrangement of those items which belong together. Have the groups examine the five sets of items and tell how they decided which items to use. Make a point of explaining that in each case the first thing they had to do was limit the arrangement to items that were somehow alike. Point up variations. Point up repetitions. Point up gradation.

in size. With the items that are left over, new arrangements might be composed of items that harmonize.

2. In all of the arts, the artist must select a few basic shapes, or sounds, or movements to be the main motifs. These he varies, alternates, and repeats in creating the work of art. Ask the group to sing Row, Row, Row Your Boat. In this case, the musician works with a very few notes, repeating them in various arrangements so that all the different parts harmonize. This is not great art, nor are our still life arrangements. They serve to illustrate some of the principles at work in creating harmony.

3. Throughout our lives we are being conditioned to sounds that go together, colors that go together, and shapes that go together. We become accustomed to certain color combinations like yellow and blue. With yellow and blue, primary colors, we can create other colors. For example, we can mix yellow and blue to get green. We associate bright yellow sun and bright blue skies, yellow sand and blue water, blond hair and blue eyes. Of course, there are many other colors that combine with yellow or blue, but this is one color harmony we become aware of through the natural environment. Some people never see blue eyes and blond hair and may have white or black sand along their shores. Perhaps they will not be as sensitive to the yellow-blue color harmonies. Yellow and blue combine to produce green, again one of the dominant colors in nature. We have myriad examples of green trees, blue water or skies, and yellow sun and flowers in art and in nature.

   Show VanGogh's Wheatfields and Cypresses. Show a color wheel and briefly explain about primaries and secondaries.

4. Let us consider how artists achieve color harmonies. The first rule for achieving harmony is to limit color. Choose one, two, or three colors which will be features in the work. These will be repeated, alternated, or varied in numerous ways. If an artist works primarily with one color, he may vary the tone, shade, or tint, which means that the color is modified by black or white. We say that the color harmony of the work is monochromatic. (Try to select examples of monochromatic color harmonies in the dress of the students to point up as examples. Usually you can find an outfit all in one range of color, i.e., navy skirt or pants, light blue sweater, a plaid or print blue shirt or blouse.) Show a painting from Picasso's blue period, Le Petite Gourmet.

5. Next consider an analogous color scheme in which the colors are closely related, as a primary color used with a secondary color derived from the primary color, i.e., yellow and orange, green and blue, or blue and violet. (Have examples of rooms decorated with these kinds of color arrangements to illustrate.) Show Gauguin's Yellow Crucifixion.

6. Next consider a complementary color harmony such as red and green, orange and blue, or yellow and violet. Explain that complementary colors blend to produce grays or browns. Ask what connotations these color combinations have (Christmas and other holidays, seasons, school colors). Show a painting using such a color scheme, for example, Bishoff's Orange Cliffs, Blue Skies.

7. Throughout history, artists have created color harmonies based on the three primary colors--red, yellow, and blue. Show
   Fra Angelico's Descent
   Raphael's Madonna della Sedia
   Pontormo's Descent
   Bruegel's Christ Carrying the Cross
   Picasso's Young Girl Before a Mirror
   Call attention to the three primaries. Call attention to repetitions, variations, alternations, and gradations. Once these basic sub-principles have been noted, contrast the muted color harmony of high Renaissance (Raphael) with the clear, brilliant, decorative color of early Renaissance (Fra Angelico).

8. We have been talking about the use of color to create harmony. Lines are also a factor in creating harmony in a picture. Basically, we are going to have straight lines and curved lines, and these are going to combine to make two basic kinds of shapes: geometric shapes or free form shapes. The artist is aware of the way the lines and shapes go together, of harmony between the shapes and lines, as well as just harmony between shapes and harmony between lines. One of the ways to achieve harmony is to limit the kind of lines, shapes, or colors, and by use of repetition and gradation to create combinations that complement each other.

   Let us look at the DaVinci Last Supper again. Are there any basic shapes that recur? What is the dominant shape in the picture; where is it repeated? How about the colors? What has the artist done to harmonize the color? What are the dominant lines in the picture? Are they gradated in size?

9. Show Harnett's Old Violin. What shapes are repeated in this picture? Which lines? You note that the same shapes and lines occur in various parts of the picture, in different sizes.

10. Show a Cubist painting by Braque. Notice how the textures and shapes are repeated.

11. Show Perugino's Crucifixion. The harmony established here is created by the static shapes, the repetition of the pyramid form, the triad color pattern which undergirds the subject matter, and the triptych arrangement.

12. Show the Grunewald Crucifixion. Contrast the entire harmony of the two crucifixions. Examine the kind of color harmony in the two. How do the colors and shapes help create the emotional expression in each painting?

13. Show Van Gogh's Self-Portrait. Talk about the harmony in the type of brushstrokes and how this contributes to the total effect of the picture.

14. Show Seurat's The Parade. Call attention to the repetition of the basic golden rectangle. Show his Grande Jatte and have the pupils pick out the basic, dominant colors of nature.

Session 4. Rhythm

Purpose

1. To review and enlarge upon the principles that create unity in a work of art, especially rhythm.
2. To help students realize that the principles of balance, harmony, and rhythm operate in all art forms.
3. To familiarize the student with the rules that operate to establish rhythm in a work of art.

Procedure

1. Explain that everyday life as well as art is governed by these three principles. The heart establishes a steady beat which is repeated as long as life goes on. The repetition of this steady beat is enhanced by the alternating rhythmic contractions as the blood is pumped into and out of the heart, systole and diastole. Variations of these two rhythms occur as life processes are speeded up or slowed down. Repetition, alternation, variation, and gradation are the basic rules that define rhythm in life, and artists achieve rhythm in their works by repetition, alternation, variation, and gradation of the various elements. The ear is somewhat more sensitive to rhythm than are the eyes; however, the eye moves in conjunction with rhythmic patterns in the visual arts.

   Let us listen to a recording of a chorus number called The Rhythm of Life from the musical Sweet Charity. You will find that it is quite easy to pick up the rhythm in this piece, and I want all of you to beat out the rhythm. You can clap hands, tap pencils, and tap your feet while you listen. When the recording has finished, ask everyone to continue beating the rhythm and to look around to see how others are responding to the music. Some will tap out a solid beat, others will mark the accents, and others will beat the rhythm patterns. These responses are illustrative ot repetition, alternation, variation, gradation, and accentuation, the rules that undergird the principle of rhythm in art.

2. Read again the Poe poem, calling attention to the rhythm pattern. Explain that the rhythm patterns in music and poetry are close to the rhythm patterns we observe in nature, because the notes of music and the sounds of words occur in a time sequence rather than all at once as in the visual arts. Listening to the waves break on the beach or watching them come to shore, you become aware of gradation in volume and size as well as the repetition, alternation, and variation of the waves.

3. Show Botticelli's Birth of Venus. This illustrates one artist's version of the essential qualities of the sea. Notice the repetition of the stylized wavelets similar to the steady lapping we see at the shore. Venus was born from the seafoam and wafted to shore on a seashell. Notice the swelling, undulating waves in her hair and the swelling swirls of the draperies of her attendants. All of the curves in the wavelets, her garments, her body, and her hair might be said to illustrate the repetition and variation of the basic, curved line.

4. Show a Winslow Homer Seascape. Ask if the picture suggests the kind of rhythm one experiences at sea. Ask what the artist has done to create a sense of movement and a rhythmic pattern that the eye can follow. Show a Turner Seascape and ask the same kind of questions.

5. Show a slide of the Parthenon. Rhythm is one of the basic principles the Greeks used to create unity in a work of art. Their preference was for a sedate and calm rhythmic pattern. Find examples of repetition. (Verticals along entasis of pillars repeat vertical of pillars themselves and are re-echoed in the triglyphs.) Ask students to find examples of alternation. (Dark negative intervals between the pillars and the alternation of metope and triglyph on the architrave.) Ask students to find examples of variation. (The subjects on the metope and entasis in the pillars, also the amount of space between the pillars.) Ask if they can find any point of accent in the structure. (Pediment and pediment sculptures.)

6. Show slides of Chartres. Have the students point out features that create a sense of rhythm in this structure. What is the focal point of the facade? What does the variation in the two towers do to the viewer? What elements along the side view repeat the important features of the west facade? In showing a shot inside the nave call attention to the alternation in the columns along the nave.

7. What can we say about rhythm in regard to the art of our times? Twentieth century music has a strong rhythmic quality and places special emphasis on this element. The syncopated rhythms that came to the fore in the jazz of the 1920's

could be found in the art work of the cubist and futurist painters such as Braque, Picasso, and Duchamp. Show the Picasso _Portrait of D. H. Kahnweiler_, _Young Girl Before a Mirror_, _Three Musicians_. Show a Braque _Still Life_ and Duchamp's _Nude Descending a Staircase_.

8. Show a Jackson Pollock _Composition_ and Hans Hofmann's _The Poet_. Ask about repetition, variation, alternation, and other rhythmic components that lead the eye over these art works.

UNIT IV: THE ARTIST

The art object exists for the viewer. It is a bridge from the artist to the viewer. From the artist's point of view, the creative act which forms the work of art is the essence of art. We are familiar with the idea that expression is the essence of art, but expression of what? When we look at the art of the abstractionists and Op artists, we may feel that we are being given media and form to titillate our senses but no expression to activate our imaginations or involve us emotionally.

Marshall McLuhan says that the greatest artifact of mankind is the human consciousness and the development thereof. This statement implies that the real art is not in the medium and form of the work but in the impact it has upon the awareness of the beholder. With this interpretation, the art work is not an isolated physical fact existing in space or upon a plane; it is the extension of the creative act from the imagination of the artist to the imagination of the viewer. Only when the viewer consciously beholds the work of art does it exist. Without the awareness of the viewer, the work of art might as well be wallpaper on the wall or a hunk of rock to hold a door open.

If the work of art be a house or a building, a neighborhood, a community, the viewer must be aware of the presence of the art work as part of his environment. Architecture creates space in which man exists. It considers man as a part of the total composition, and it derives its scale in relation to man. On the other hand, a painting exists in relation to man's awareness of the message within the framework. The artist may reject the subject matter of the natural environment or that of the man-made environment. Nevertheless, in his most extreme rejection, his work of art still speaks of the condition of man.

The work of art exists in direct relation to the artist and to the viewer. An artist may say that his creative act is the essence of his art, that he does not concern himself with the viewer. But if this is so, what is the justification for the art object? Is beauty its own excuse for being? Rembrandt painted over sixty self-portraits. What patron commissions a self-portrait of the artist? In creating the self-portrait, the artist is acting as patron or viewer. When the artist chooses to retain some works while destroying or painting over others, he is acting in the role of critic, not creator. However, today we are to think of the role of the artist in creating the work of art.

Slides

Rubens
Rembrandt
Van Gogh
Caravaggio
Titian

Self-Portraits

Delacroix, Dante's Boat

Monet, Rouen Cathedral

Degas, Lady with Chrysanthemums

Raphael, School of Athens

DaVinci, Madonna and Child with St. Anne

Works by Dali, pop and op artists.

UNIT V: THE VIEWER AS CONNOISSEUR AND CRITIC

Objective

The general objective of this unit is to provide instruction in critical phases and techniques believed necessary for developing enlightened cherishing of works of art. These phases are description, formal analysis, interpretation, and evaluation. Be developing a keener sense of perception, a fuller realization of what is in the painting and how it functions formally, and an ability to interpret the work from the facts that the work itself presents, the student can ultimately make the kind of value judgment in which he may have confidence, because it is arrived at through sound methodology.

Lesson 1: Criteria for Description of the Art Work

Slides

Picasso, Les Demoiselles d'Avignon
Seurat, A Sunday Afternoon on the Island of La Grande Jatte
Cezanne, The Card Players
VanGogh, Night Cafe

Introduction

The aim of this lesson is to practice using verbal description of a work of art in order to see what is there. By describing the seemingly obvious things in the work, we become more conscious of the presence of the objects, shapes, or things. For example, we may say of a painting that there are five female figures in it or that there is extensive use of angular forms. These observations may seem trivial, but in the process of making them we are sharpening our visual skills. Very often we do not look carefully at a work of art and thus miss numerous things the artist has put in it. Visual observation is the basis for formal analysis and interpretation, for we cannot react to the given elements in a work unless we are aware of their presence.

Method

1. Name the obvious and uncontroverted:

    a. Figures, trees, etc., in a realistic work.
    b. Principal conformations, colors, directions in a more abstract work.
    c. Details: shape is ovoid or rectangular; edge of a contour is sharp or indistinct. DON'T say a shape is gentle or grotesque, a color harmonious or harsh, for this is a judgmental statement which will lead us away from description before we have really seen what is in the work.

2. Describe the techniques:

   a. Tell how material was handled. Was the sculpted surface pinched up or smoothed down; was the form cut away from a block or built up with pieces of material?
   b. Is the paint thick or thin; is it built up of transparent layers or put on in one application?
   c. Are marks of method of production visible or concealed?

Summary

Critical description, then, involves making an inventory of the things we see in the art work. It also involves a technical analysis or description of the way the work seems to have been made.

Show Picasso's Les Demoiselles d'Avignon.*

Let's begin by choosing a work that art historians and critics have judged as important in the development of art in the twentieth century. The work is Pablo Picasso's Les Demoiselles d'Avignon, painted in 1907. A translation of the French would be, "the women from the town of Avignon".

This work is historically important because it came at the threshold of a new and influential development in painting called Cubism. The movement is important because it changed the course of art from the early 1900's to the present day. Picasso, along with George Braque, was the originator of this movement which began around 1912.

Our concern at this point is to see what is actually in a work of art, and particularly in this painting. The way that we will go about seeing is to make an inventory of the things in the painting. By verbalizing what is seen, even though it may seem obvious, we will begin to see more carefully and accurately what is in the work of art.

At this point, we wish to avoid any judgments. We only want the facts. We are not yet ready for conclusions or interpretations, as these would be premature if the visual inventory were not complete.

We begin the inventory by describing the things about which people would concur. First, there are five figures in the painting. At least four of these figures are female. Probably all five of the figures are female, but this could be disputed in the case of the figure at the lower right hand corner of the painting, so we will reserve this statement until we take up the formal analysis of the painting. Concerning the stance of the figures, we note that four of them are standing and one is in a sitting or squatting position. The two figures in the center face toward the viewer. The figure on the left is in profile, and the two figures on the right face at varied angles. Also, we notice that the background of the painting is composed of some drapery folds, and in the center foreground is a still life of fruit, possibly grapes, pears, and melon. Much use has been made of angular geometric forms.

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*The discussion of this work is based upon that found in Edmund B. Feldman, Art as Image and Idea.

Concerning the technique of this painting, we can make some specific statements. The brush marks are visible in nearly the entire painting. They are especially evident in the brown drapery, on the leg and foot of the figure at the far left, and also around the head and upper body of the figure at the top right of the picture.

Our visual inventory is now complete. If we go much farther, we will begin to use our imagination rather than vision. For example, if we said that the still life of fruit was falling off the table, this would only be our conclusion, and others might disagree. Or we might say that judging from the presence of the still life and the drapery, the location of the painted scene is in the artist's studio. This also would be an inference and does not belong in our description.

Having made a visual inventory of a painting, we should understand the concept of visual inventory. Let us view another well-known work by a major painter of the late nineteenth and early twentieth centuries. This time, specific questions will be asked about the painting, and you are to look closely in order to answer them.

Show Seurat's A Sunday Afternoon on the Island of La Grande Jatte. This work is by Georges Seurat and was painted in the late 1880's. It is called A Sunday Afternoon on the Island of La Grande Jatte. We are concerned with description only at this point so in answering the following questions do not make any statements of inference or of evaluation.

Question. In general, what is in the picture? Answer. Adults, children, and animals in a type of park.

Question. What information does the title give you about the subject matter in the painting? Answer. The title tells you that this activity takes place on a Sunday afternoon at a place in France called the Island of Grande Jatte.

Question. What type of place is this Island of Grande Jatte? Answer. From looking at the painting, you can tell that it is a very grassy spot with nice shade trees and is located near a lake or some other calm body of water.

Question. Concerning the action portrayed in the painting, would you say it is violent action or calm action? Answer. Obviously, the action portrayed is quite calm.

Question. Notice the detail of the painting. What type of brush stroke or paint application has the artist used? Answer. He has used small dots or spots of paint.

Question. Referring again to the entire painting, are the light and shadow patterns weak or strong? Answer. They are strong and highly emphasized.

Question. Have the figures been treated in a loose, fluid manner, or are they handled in a straight, almost architectural manner. Answer. They are straight and architectural.

Question. Concerning the colors, are they dark and heavily saturated or light and of low saturation? Answer. They are light colors and appear to be of low saturation.

Now we can put the answers to the above questions together and we have a fairly complete visual description of the painting. It is a painting of adults, children, and animals on the grassy island or park called the Grande Jatte. The place is near the water. The time is Sunday afternoon--a fact that will be important when we come to the task of interpreting the work. The artist has applied the paint (using colors of low saturation for the most part) with small brush strokes which form small dabs of paint, one next to the other. He has placed great emphasis on light and shadow patterns and has constructed the figures in straight, almost architectural positions.

Show Cezanne's The Card Players. Now that we have been through the process of making a visual description two times, complete the following exercise using only the painting itself as a reference.

1. Describe or tell what figures and objects appear in the painting.
2. What are the figures in the painting doing? Does the title give information about what is taking place?
3. Where is the action in the painting taking place?
4. What type of brushstroke or technique of paint application has Cezanne used?
5. What is the viewing position of the spectator; that is, is the viewer looking down at the scene or is he on the same level as the subjects in the painting?
6. What type of perspective has Cezanne used; that is, are things painted to look real or are they distorted?
7. Are there other elements of the painting that could be included in a visual description that have not been covered in specific questions?

Now collect all your answers into a concise paragraph as we did with the Seurat. See if you have made a visual description that is complete.

Answers to questions: Paul Cezanne, The Card Players.

1. Describe or tell what figures and objects appear in the picture. In the painting are four men, three of whom (seated) are playing cards. The fourth is standing, observing the

action. The men are sitting at a simple wooden table. On the table are some cards and a pipe. At the upper left corner of the painting is a pipe rack and some folds of drapery. One might note also that the men have their hats on.

2. What are the figures in the painting doing? Three of the figures are engaged in a game of cards, as the title indicates. There seems to be little or no action taking place.

3. Where is the scene in the painting set? The scene depicted is that of a plain room, possibly the home of one of the men.

4. What type of brushstroke or technique of paint application has Cezanne used? The brushstrokes are heavy and the texture of the paint is quite visible.

5. What is the viewing position of the spectator; that is, is the viewer looking down at the scene or is he on the same level as the subjects in the painting? The viewer seems to be looking down slightly at the men playing cards as he can see the tops of their hats. Possibly he is at the same level as the man standing at the left.

6. What type of perspective has Cezanne used, that is are things painted to look real or are they distorted? The perspective used is realistic. Things such as the table appear normal.

7. Are there other elements of the painting that could be included in a visual description that have not been covered in specific questions? The student may mention that the man standing at the left is smoking a pipe or that the man on the left side of the table is seated on a simple wooden chair.

Summary

In the painting there are four men. Three of the men are seated at a simple wooden table engaged in a card game. A fourth man stands at the left, smoking a pipe and observing the game. All four figures have their hats on and seem to be in a simple room in a home. On the wall at the right side of the painting is a rack with pipes in it. Some folds of drapery are also visible. The action taking place is calm and there seems to be little movement. Cezanne has used rather heavy brushstrokes and the texture of the paint is quite visible. A real perspective has been used and there is no extreme distortion.

Test

Show Vincent VanGogh's Night Cafe.

1. Describe the subject matter. Tell completely what things are in the painting.

2. Describe the technique the artist has used. What type of paint application has been used?

3. Describe the color used. Has the artist used strong, bright colors, etc.?

4. How has the artist composed the picture? What is the viewpoint of a person looking at the painting?

5. Collect all answers into a paragraph summary to form a complete visual inventory, and then check it with the painting to see if your description is complete.

Lesson 2. Criteria for Formal Analysis

In formal analysis we try to go behind the descriptive inventory to discover just how the things that we have named are constituted. We may have found five female figures in a painting, but now we want to know how they have been organized as shapes, areas of color, and locations in space. We are now describing the qualities of line, shape, and color which create the things included in our descriptive inventory.

Procedure

What we are doing in formal analysis is a more involved type of description than that used for the visual inventory. For example, if we previously noted the fact that there were five figures, now we must consider the qualities of line, shape, and color that make the five figures appear as they do. We will do this by again asking a series of questions that will point up certain qualities and relationships. Are all the figures constructed in the same manner? Do they all face in the same direction? Are there any signs of movement in their bodies, or do they appear to be resting quietly? This type of question will help us reach further into the work of art for an understanding of the way the artist created his work.

1. Let us return to the important work of Pablo Picasso, Les Demoiselles d'Avignon, of which we have already made a fairly complete visual inventory.

A summary of our visual inventory might be helpful before we start the process of formal analysis.

The painting contains five figures, four of which are females. Four of the figures are standing and one is in a sitting or squatting position. The two figures in the center face toward the viewer. The figure on the left is in profile and the two figures on the right face at varied angles. The background is composed of some drapery folds. In the center foreground is a still life of fruit, possibly grapes, pears, and melons. Much use has been made of angular and somewhat geometric forms. The figures are compressed closely together in the foreground. The brush marks are visible in nearly the entire painting, but especially so in the brown area at left, on the leg and foot of the figure at the far left, and around the head and upper body of the figure at the top right.

In formal analysis we are concerned with the qualities achieved in the painting and with how the formal elements are used to portray various qualities in the work. Several main aspects of a work of art should be studied and analyzed. These are the subject matter, the technique, the structure or composition of the work, and also the symbolism or, as it is often called, the iconography. Not all of these areas will receive the same emphasis in a work. For example, specific subject matter is of no importance in highly abstract or nonobjective works. In works of the Renaissance, the symbolism would receive a great deal of study, while in many contemporary works there is little use made of established or traditional symbols.

In the Picasso painting we note that some of the figures appear to be made of sharp, flat planes of color, especially the figure at the far left and the one at the far right. The two central figures are more curvilinear, have gentler transitions of flesh-toned color, and seem less distorted from a naturalistic point of view. White lines are used to delineate the portions of the figure just left of center. The outer three figures have faces which are in marked contrast to their bodies. The central figures, while they are more naturalistic, show the nose in profile, and one seems to be insecurely based, as if she were about to tumble from the pedestal. Her torso is erect but the position of her feet could not possibly permit her weight to be supported.

The inference about the "falling" position is a conclusion drawn from the form of the painting. Also, the inference about the falling body is based on the assumption that the erectness of human posture and the effects of gravity are common to all. These phenomena are shared both by the artist and the viewer and will affect our interpretation of the work.

Although the color in Picasso's painting varies in value and seems to be used as if it were modeling forms, we have very little impression of depth. The artist has created very little space to contain the figures. The shallowness of space is also implied by the overlapping of forms. There are no perspective devices used: no change in size relationships, no changes in focus (hazy focus usually indicates distance), no change in color intensity or in sharpness of edge to suggest space deeper than the picture plane.

Notice that the drawing of the hand in the central figure involves more skill in foreshortening. It is more or less believable, but the other two hands in the painting are crudely drawn--one, a child-like representation, the other, schematic and still--part of an arm which resembles carved material more than flesh. However, that arm, at the left of the canvas, is painted in the typical rose tones of conventional European art, making a conflict between the drawing of the single arm and its color and paint quality. This type of conflict may have relevance to our interpretation of the work.

Notice that in the three outer figures, there are three kinds of distortion in the heads. In the head at the left, color shifts from pink to brown, the eye is enlarged, and the planes of the nose are simplified in a way characteristic of African carving and also perhaps of Egyptian drawing. The shape of the head remains naturalistic. This head also has conventional illumination with a logically implied light source which accounts for its convincing sculptural quality. Moving to the head in the upper right corner of the picture, we depart totally from logical representation. Picasso has employed very pronounced, harsh, green lines to indicate part of the nose plane in shadow. Inconsistent treatment of the eyes and a rough, unfinished kind of execution characterize the head in general. The breast is also reduced to a diamond shape with no subtlety in the transition from light to shadow. Nevertheless, the head has a normal attachment to the body. The head on the seated or squatting figure, lower right, is uncertain in its relation to the body. The nose with its shadow plane has been flattened out, and the convention of shadow plane has been employed as a decorative element, or an element of pure form in a total composition based on the head. The alignment of the eyes is completely illogical. A collection of forms based on different views of the head and different modes of representing the head has been reassembled and located in the approximate place where the head would be. But only the left shoulder carries out this treatment, as the rest of the figure is consistent with the two central ones. From the head alone, we cannot deduce the sex, race, age, or any other features of the figure. Only the hips and thighs, plus the title, confirm that the figure is a woman.

At the extreme left of the canvas is a brown area which seems to be a close-up, large-scale detail of a female figure, using the typical forms of African sculpture. (Show an example of African sculpture, such as a guardian figure.) Such a suggestion is difficult to prove and the relationship may be purely accidental, but we should not overlook it, for Picasso is strongly influenced by African sculpture.

In formal analysis we must always try to notice when the formal treatment varies from what is expected: straight lines where we expect modeling, distortion where we expect naturalistic representation, harsh changes of surface or shape or direction where we expect gentle transition.

The viewer's expectations are very important both in analysis and in interpretation. There are certain universal expectations based on our erect posture and our experiences with gravity, our associations with the horizon, and with natural visible phenomena. In addition to our reactions based on experience with nature, we respond to forms on the basis of our experience with other works of art and our cultural conditioning as to what artistic forms should look like. We have all heard people say, "That building doesn't look like a church," or overheard people in a museum saying something like, "That piece of sculpture looks like something from another planet." The artist is aware of the viewer's cultural conditioning and uses it in forming the impact of his work. Picasso knows how to use linear perspective (just look at his earlier works) and knows that viewers in the western world are accustomed to a logic of picture making which calls for perspectivist illusions to create space occupied by the demoiselles. Nevertheless, he deliberately breaks up any opportunity for the perception of illusionistic space. The still life in the bottom center of the picture provides the merest hint of a flat plane leading into the picture space. But the artist fails to follow through on that kind of spatial representation. Instead, he locates the foot of the figure on the left in the same plane and at the same height as the still life. The foot must be standing on the floor. Yet the floor cannot be at the same level as the table top on which the still life rests. Obviously, the logic of traditional spatial representation is destroyed in this painting.

In making a formal analysis, we have been accumulating evidence which will help us to interpret the work and make judgments of the painting's value. Under certain circumstances, the breakdown of spatial logic would justify a conclusion that the work is unsuccessful. However, we must first ascertain whether a different kind of logic has been created to supplant the one we would normally expect. Or, perhaps a logic of spatial representation is irrelevant for the purpose of evaluating this particular work. In this picture the activity of most of the figures takes place in a shallow space parallel to the plane of the picture. As soon as our eyes begin to penetrate inward, they are turned to one side. This picture makes the viewer feel that he must move in order to make sense of the profile view of the noses in the two central heads. A fixed position for the viewer will not enable him to deal adequately with a front view of the face and a profile of the nose in the same head. In fact, we are obliged to move imaginatively from left to right as we view the two central figures.

Our analysis has begun to move from objective description of the forms to statements about the way we perceive the forms. We are continually shaping our ideas about interpreting the work as we carefully describe and analyze it.

Now that we have gone through a lengthy formal analysis, you can see some of the kinds of observations that are made. Naturally, the statements will vary from one work to another, and it will take much practice to be able to critically analyze any work one sees. Also, historical factors play an important part in analyzing a work of art: such things as the philosophy of the times in which a work was done or facts about a political situation that the artist may have been portraying.

2. For more practice in the method of analyzing, let's look at another work for which we have already made a visual inventory.

The painting is Georges Seurat's A Sunday Afternoon on the Island of La Grande Jatte, painted in 1888.

We have noted that this painting portrays adults, children, and animals in calm activity in the park-like area of the Grande Jatte. We noted that the figures are handled in a rigid, almost architectural style and that the artist has used a painting technique in which he has placed small daubs of paint next to each other, forcing the eye of the viewer to mix the colors to complete the form and receive the proper color sensation. Also, we noted that the figures are dressed in contemporary costumes of the time and that the action takes place on a Sunday afternoon--a fact that the title give us.

Our approach to the analysis of this painting will be similar to that used in Les Demoiselles D'Avignon, except that in the case of Seurat's painting, questions will be asked, the answers to which should give a complete formal analysis.

First, we consider the subject matter. How are the figures treated? Answer. The figures are treated in a rigid manner and give the impression of mannequins. Even the activity of the various children and animals in the painting seems to be in a state of frozen action. Nearly all the figures are in strict profile view. The aim of the artist in this picture is obviously not to portray realistic action as we feel it. We must therefore study the painting to find out what the artist did have in mind in portraying people and animals in action.

What is the nature of the structure or composition of the painting? Answer. In general, we can see that the artist has used a system of horizontals and verticals to construct this painting. The people and the trees form the major verticals in the painting, while the shadows form the horizontal lines along with the shore line of the lake or body of water. The action of the painting is on a horizontal axis from right to left toward the water. The space the artist has constructed is a very deep one and is handled in traditional one-point perspective. He has used the angle of the shore line to lead us into the distance and the device of diminishing size to indicate great distance. As the figures diminish in size, the focus becomes less sharp, a fact that corresponds with our own experience in viewing reality and thus serves to convince us that the space portrayed is a very deep one.

What type of painting technique has the artist used? Answer. The technique used is one called pointillism. The Impressionist painters first broke up white light in paintings into its component elements. Seurat adapted a scientific rigidity to this type of painting technique. He has very carefully placed thousands of tiny daubs of paint made up, for example, of yellow daubs next to blue ones in order to produce the sensation of green when the eye combines them.

What type of color has the artist used? Answer. Seurat has chosen rich colors (close to those used by the earlier Impressionists) intermixed with lighter pastel shades which tend to reduce the strength of the pure colors next to them. In general, the colors enhance the calm, unexcited attitude of the painting. The colors also tell us that the painting depicts a scene in late spring or early summer.

What is the artist's approach to light and shadow? Answer. The artist has placed much emphasis upon light and shadow by making the shadow areas of sharply different color and also by clearly defining the patches of shadow.

We have asked questions about the subject matter and the figures in the painting, about the structure or composition, about the painting and color technique, and also about light and shadow. In summary, we have formulated questions about the essential aspects of the painting, and if we collect our answers, we will have a relatively complete formal description of the painting, A Sunday Afternoon on the Island of La Grande Jatte.

The figures in the painting are treated in a rigid manner, almost as if they were pieces of architecture. Nearly all of the figures are in strict profile, following a schematized or formalized pattern. Seurat has used a system of horizontals and verticals to compose his painting, the figures and trees as verticals and the shadows and the shore line as horizontals. The action in the painting is conceived to move from right to left toward the water. This feeling is achieved by facing the major and largest couple in that direction. The space the artist has constructed is a very deep one and in the traditional one-point perspective. The artist has used the angle of the shore line to lead us into the distance and also the device of diminishing size to indicate greater distance. As the figures diminish, the focus becomes less sharp, a fact corresponding with our own visual experiences that serves to convince us that the space portrayed is actually a very deep one. Seurat has very carefully placed thousands of tiny daubs of paint next to each other, so that the eye must blend these colors in order to receive the proper color sensation. Most of the colors that Seurat has chosen are rich colors, intermixed with lighter shades which tend to reduce the intensity of the pure colors next to them. In general, the colors enhance the calm, unexcited, architectural feeling of the painting. Also, the colors tell us that the painting depicts a scene in late spring or early summer. One other concept that becomes evident at this point is the artist's strong emphasis on pattern. He has used figures, light and shadow, and color to stress the overall pattern in the painting.

3. We have now gone through the process of formal analysis with two examples. We will take still another painting that we have studied on the first level of vision and analyze its subject matter, technique, structure, and whatever else presents itself for consideration.

Since you have already described the Card Players by Paul Cezanne, you should be aware of the visual elements in the painting. By consulting the work you should be able to answer the following questions whose collective answer will provide a complete formal analysis.

a. Consider the subject matter as to its structure and handling. What type of figures are portrayed? Are they treated as architectural objects, flat patterns, or massive volumes?

b. How are the figures dressed, and what does this formal element tell you about the type of society that these men might belong to?

c. How has the artist structured the picture, and where has he placed the viewer? What devices has he used to place the viewer? What type of representational style has the artist used? Is a specific type of perspective system used?

d. What type of color and paint quality has the artist used, and what do these formal and technical choices contribute to establishing the mood of the painting?

e. Collect and summarize your answers and check them against the painting to see whether or not you have analyzed the important elements in the painting.

4. Test: The Yellow Christ by Paul Gauguin. Carefully examine this painting, making a visual inventory of it. When you have completed the inventory, discuss the following questions:

a. How has the artist structured the painting?

b. Describe the colors and the way the paint has been handled. Discuss how this helps to establish the mood of the painting.

c. Discuss the ideas that may be implied by the contrast between the crucifixion and the women dressed in nineteenth-century costume.

d. What is the artist's approach to handling the human figure?

e. Has the artist used realistically modeled figures and landscape, or is he more concerned with color patterns to establish his spatial concepts?

f. Summarize collectively your answers and compare with the painting to see if you have made a thorough formal analysis.

Answers

a. How has the artist structured the painting? Answer. The painting is structured in such a way that the figure of Christ seems to press against the picture plane. This is indicated by the top of the cross which presses against the top edge of the canvas and the very small distance between the foot of the cross and the bottom edge of the canvas. The viewer is placed on nearly the same level as Christ, shown by allowing the viewer to see the top of the woman's head at the right. The horizon line is placed quite high in the picture, more than half way up in the compositions. The background is quite a deep space, but the effect of the flat colors and the strong patterns is to lessen the depth in the background.

b. Describe the colors and the way the paint has been handled. Discuss how this helps to establish the mood of the painting. Answer. At the end of the nineteenth century, a group of artists were called the Fauves because of their concept of color. In French Fauves means "wild beasts"; the name was used as a referent to the wild and bright colors these painters used. Gauguin's colors are very close to those of the Fauves. He is interested in pureness of color and primitive feeling. In this painting, he has chose a very strong palette using the colors in a very flat manner, that is, with very little modeling. He seems to be mainly concerned with the pattern of the colors.

c. Discuss the ideas that may be implied by the contrast between the crucifixion and the women dressed in nineteenth-century costume. Answer. This type of question comes close to being interpretation, but at this point we are concerned with the formal aspects used to convey the meaning which we will discuss later. Formally, we see that the artist has made a deliberate choice in placing the crucifixion scene on a hill looking into a fertile farming valley; this is not Biblical narrative or the traditional context, either in costume or landscape. These are purely formal elements that the artist has chosen in order to convey a meaning.

d. What is the artist's approach to handling the human figure? Answer. Gauguin has taken two approaches to the figures portrayed, and these approaches have implications for the interpretation of the painting. The figures of the peasant women in their common dress are treated in a somewhat simplified way. That is, the artist has not chosen to show them in photographic detail. These figures have considerable volume and appear three-dimensional. In contrast, the figure of Christ is treated in a very flat manner, almost as if it were a cutout of wood, painted in yellows and browns. Considering this fact, the artist may have been portraying a country devotional shrine, choosing to give it a more lifelike quality because of the devotion and belief which the women show to it. The small figures in the background are treated in a flat silhouette-like manner.

e. Has the artist used realistically modeled figures and landscape, or is he more concerned with color patterns to establish his spatial concepts? Answer. We have already briefly touched on this matter. We can see that the artist has diminished the intensity of the colors very little in the background, and this tends to bring the background closer to the viewer. This handling of color is consistent with the primitive simplicity in form and mood that the artist seems to be striving for.

f. Summarize collectively your answers and compare with the painting to see if you have made a thorough formal analysis. Answer. The painting is structured in such a way that the figure of Christ seems to press right against the picture plane. The viewer is placed nearly on the same level as the Christ. The horizon line is placed very near the top of the composition. The background space is quite deep, but the effect of the flat colors and the strong patterns tends to lessen the effect of depth. The artist has used a palette of strong, bright, and flat colors in a somewhat primitive and simple manner. We see that the artist has chosen to place the crucifixion scene on a hill looking into a fertile farming valley. Thus, the painting is not a Biblical narrative, for it is not portrayed in the traditional environment or costume. Gauguin has taken two approaches to the human figure. The figures of the peasant women in their common dress are treated in a somewhat simplified way rather than portrayed in photographic detail. These figures have considerable detail and appear three-dimensional in contrast to the figure of Christ, which is treated in a very flat manner.

Lesson 3: Criteria and Methods for Interpretation

Introduction

By the time one has gone through the process of a descriptive inventory and examined a work for its formal qualities, he probably has formed some interpretation and made at least a tentative evaluation or judgmental pronouncement concerning the art work. This is to be expected; in fact, it is the purpose of this whole unit. However, we are concerned with sound, meaningful interpretations and evaluations, not with those that are hastily or carelessly formed.

Interpretation--critical interpretation--must express the meanings of the work under scrutiny and not just offer verbal equivalents for personal experiences brought about by the work.

There are certain basic assumptions that we make when critically interpreting a work. Whether we realize it or not, we make assumptions in simply looking at a work.

The first assumption is that the work has ideological content, that within the work is some idea or thought. We also assume that an art object, being a human product, cannot escape some aspect of the value system of its maker. We try to find these ideas or thoughts, to discover their meanings, even though the artist himself may not have consciously known these meanings. (Strange as it may seem, the artist is not necessarily the best critical authority on his own work.) However, we must be careful to make only statements that can be confirmed by the visible characteristics of the work itself. Yet, discovering the meaning of art does not involve paraphrasing the visual qualities of the art object. In critical interpretation, we deal with the sensuous and formal qualities of the art object by examining the impact these qualities have upon our vision.

As we perceive the work, the formal and other qualities become organized into a unity, and it is this unity which becomes the meaning of the work, the meaning we wish to verbalize.

Process

The first step in discovering the meaning of a work of art is forming a hypothesis, trying to formulate an explanation which conforms with the facts of description and formal analysis.

In science, cause is sought which can account for an observed phenomenon. In art, the principle of organization is sought which accounts for the effect which the form has upon us.

A hypothesis then, is an idea or principle of organization which seems to relate the material of description and formal analysis meaningfully.

1. There may be more than one hypothesis that will fit a work of art. An example of this might be the painting, A Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat. As we observe the work, several hypotheses might suggest themselves.

1. A walk and recreation of people on a pleasant Sunday afternoon.
2. An abstract work of pictorial architecture which uses people as the objects to organize complex relationships of pattern, light, space, and shape.
3. A "game" where the artist toys with viewers by using a new technique of painting to enhance recognition of familiar things.
4. An investigation of leisure activities of the French middle class.
5. A critical commentary on the leisure activities of the French middle class.

Which hypothesis corresponds best with the facts presented in the descriptive inventory and formal analysis?

In our example several of the hypotheses might fit the "facts." If you were discussing the painting with a group of small children, their simple interpretation might be that the artist has painted a picture of leisurely walks and other recreational activities on a pleasant Sunday afternoon.

This interpretation is correct as far as it goes, but certainly it does not account for all that is in the painting. Let us examine the second suggestion, that the painting is an abstract work of pictorial architecture which uses people as the objects to organize complex relationships of pattern, light, space, and shape. This accounts for the stiff figures, the strong silhouetting of forms, the use of small dots of color and the overall structural composition of the painting. So we could say that this hypothesis of the meaning of the painting fits quite well with the facts that we have established.

Also our third hypothesis, that this painting is a "game" where the artist toys with viewers by using a new technique of painting to enhance recognition of familiar things, seems to fit in view of historical knowledge about the study of the light beam and its breakup into different spectral colors. The word "game" is not meant in a frivolous way. Rather it indicates the fascination of this artist (and other Pointillists) with the concept that certain colors could be placed side by side and then the eye of the viewer would merge them to "read" what the artist put on the canvas.

2. Now let's look at another painting we're familiar with and answer specific questions which will collectively give us a reasonable interpretation of the work.

Show Paul Gauguin's The Yellow Christ.

Our first step is to set forth several hypotheses about the meaning of the painting and then test each one with the visual facts presented by our study of the painting to see which seem the most viable.

1. Since the title indicates that this is the figure of Christ, let's suggest the hypothesis that this painting is a Biblical narrative of the crucifixion of Christ.
2. A second hypothesis might be that the artist is actually recording a scene as he saw it, interpreting it with the strong colors and flat pattern of his own style.
3. Perhaps this is purely a devotional picture intended to decorate a church, helping people meditate on the life of Christ, much as early Christian paintings were meant to do.

Having formulated several hypotheses, let's test each one of them with the painting itself to see which seems to be the most logical. We must also try to understand some of the historical and sociological background of the times and of the artist if these appear relevant to the work of art itself. In general, any meaning that is attached to the work of art must be suspected if it does not correspond with what is actually visible in the work. This is not to indicate that the meaning of a work must be visible on the first glance to all who view it, but that the meaning can be discovered by considering the visual and formal elements of the art object.

1. The first hypothesis stated that the painting is a Biblical narrative of the Crucifixion of Christ. Is the painting of Chirst? Yes, Christ is in the painting and this is verified by the title of the painting. Are the landscape and the attire of the people in the painting that which one would expect to find at the time of Christ's crucifixion? The costumes worn by the women at the foot of the cross are not those of Christ's time but rather those of peasant women of France in the late 1800's. The landscape is not that usually portrayed in traditional crucifixion scenes but that of a farming area in Northern Europe. Are the figures in the foreground handled in the same way as the figure of Christ on the cross? The figures of the women are treated as though they were heavy masses, and the figure of Christ is treated almost as though it were a flat wooden cutout. It is painted with a yellowish color quite far from the normal flesh tone. In addition, the scale of the Christ figure is different from that of the women in that Christ is smaller, though not raised far enough above the women to justify the decrease in size due to perspective.

   Let's compare the answers to the above questions with our first hypothesis to see whether or not they verify it.

Our first hypothesis stated that the painting was a Biblical narrative of the crucifixion of Christ, but we have noted that neither the costumes nor the landscape are those of the time and place of the crucifixion of Christ. Also we noted that the figures of the women and that of Christ were handled differently both in mass and volume and in scale. The color of the Christ figure is quite different from that of the other figures in the painting. Because of these reasons, we see that our first hypothesis does not correspond with the facts presented by the painting; it is not a valid hypothesis about the meaning of the painting.

2. Our second hypothesis states that the painting is a scene the artist actually saw, interpreted in his own style of strong colors and flat patterns.

   Do the artist's other works of this period verify such a hypothesis? Let's look at some of his works in order to see what we can learn from them.

   Show The Alyscamps, Portrait of the Little Prince Atiti, and Man of Pape Moe.

   By looking at these pictures painted around the same period in Gauguin's life, we see that he does tend to simplify the realistic in his paintings and that his choice of colors is consistently strong and simple. These paintings are from the immediate environment of Gauguin--he is painting the things he saw or knew well. One additional bit of evidence to support this hypothesis is that many such devotional shrines either of Christ or of the Virgin Mary can be found in the countryside of northern Europe. On the basis of this evidence, along with the answers to the questions concerning the first hypothesis, we verify our second hypothesis about the meaning of the painting, namely that the artist is actually recording what he saw, interpreted in his own stylistic manner of strong, bright colors and simplified shapes.

3. Our third hypothesis now need only be considered briefly. The painting might be simply a devotional one, intended to decorate a church and inspire meditation. Is this hypothesis viable? This suggestion does not seem plausible now because of the above-mentioned considerations. In addition, even the briefest acquaintance with paintings used in the churches of northern Europe (Catholic or Protestant) tells us that this work--The Yellow Christ--is not the type likely to be found in a church, nor is it the kind that would be used for devotional purposes.

Therefore we can can conclude that The Yellow Christ painted by Paul Gauguin is meant to be a representation of an actual scene painted in a rather abstract manner and interpreted in the strong colors and simplified patterns of the artist.

We have established a procedure for interpreting art: namely, studying the picture, forming several hypotheses about the meaning of the picture, and then testing each against the work of art itself and the pertinent characteristics of the times that produced it. This procedure serves to give a fairly accurate view of the meaning in the work of art. This method works well for most representational works. However, we are often confronted by works of art which have little or no recognizable subject matter, and we need some process with which to handle these.

3. Let's discuss a work by a well-known contemporary artist in order to establish a logical method for finding the meaning or principle of organization in such work. When dealing with a work that doesn't have any trace of representational subject matter, we must still go through the processes of description and formal analysis.

The artist Piet Mondrian is one of the best-known advocates of pure form and color in art.

Show Piet Mondrian, Opposition of Lines, Red and Yellow.

In this painting, Mondrian has used a primed white canvas upon which he has carefully placed two colored rectangles and a series of horizontal and vertical lines.

Such a painting is easy to describe. From a formal aspect, we note that the colored rectangles are done in strong primary hues, red and yellow. The rectangles are placed in corners at the extremities of the left side of the composition--a position which establishes a strong tension that is resolved by the large areas of white space on the right side of the composition. The artist has conceived the entire picture space as a broad expanse of infinite dimensions which is then transversed by horizontal and vertical black bands of nearly uniform width. Thr format of the work itself is conceived in a rigid and precisely proportioned rectangle. We can see that form and proportional relationships are very important to the artist.

This leads us to the interpretation of such a work. From Mondrian's writings, we know that he was consumed with a search for the absolute, or the pure, in the theory of art and painting. He felt that this purity could be attained through use of pure color, geometric form, and rigid proportional relationships. Thus, in a very simplified way, we see that the meaning of this work is an approach to purity in aesthetic expression.

Since nonrepresentaional works such as the one by Mondrian present us with no naturalistic or familiar subject matter, we must concentrate on the form and color relationships in order to discover the meaning. In most cases, the meaning will be a principle of organization or a technical artistic problem rather than one relating directly to human experience and values.

4. Now that we have gone through the process of developing a logical interpretation of a work of art for several different approaches to painting, let's apply the methods that we have learned to another example.

The painting on which we will test our ability is done by the French Impressionist master, Claude Monet, in the late 1800's. The title of the painting is Rouen Cathedral, West Facade, Sunlight.

Answer the following questions in a discussion form. Collectively summarize your answers in order to arrive at a logical interpretation of the painting.

1. Give a complete description of the work on the first level of vision.
2. Now that you have listed the visual elements of the work, formally analyze what the artist has done in the painting.
3. Construct three hypotheses for the meaning of the painting based upon the insights you have gained from describing and analyzing the work.

   (a): (b): (c):
4. Test each of the hypotheses offered for the work, beginning with the least plausible of the three. Give reasons for accepting or rejecting each hypothesis based upon the facts of description and analysis.
5. Give a brief summary of the interpretation which you have selected and state in a general way the facts which support it.

Now that we have divided into three the processes used by the critical viewer in discussing a work of art, we are ready to proceed to the fourth and final step in discussing a work of art, that of judgment or evaluation.

OPTIONAL: Description, formal analysis, and interpretation of a sculptural work. For example, use Giacometti's Elongated Figure of c. 1957.

Lesson 4: Criteria for Evaluation

Introduction

Evaluating a work of art by critical analysis means giving the work a rank in relation to other works in its category, or, in other words, determining the degree of its artistic or aesthetic merit.

There are many bases on which to judge the merit of a work of art, ranging from financial to pure research.

Certain kinds of art scholars are called connoisseurs. These are people who know a great deal that relates to the judgments about aesthetic excellence. When dealing with older works, such as those from the Renaissance, a considerable part of connoisseurship is ability to determine the authenticity of a work of art. Since the importance of artists like Leonardo and Michelangelo has already been established, problems of connoisseurship involve decisions as to whether they did actually execute certain works, at what period in their careers was the work executed, and what the judgment of collectors and connoisseurs has been about the work. Other factors can also be very important, such as details of the commissioning of the work or certain alterations that may have been performed on the work.

In contemporary art, the problems are different ones. Since a great deal of time has not elapsed since the execution of a work, there are not usually problems of authenticity; the facts about the creation, sale, and commissioning of a work are usually still obtainable. Also, with modern communications, there is often a great deal of critical opinion concerning major works. On the other hand, new techniques are sometimes complex and difficult to understand, and new styles are often difficult to appreciate.

In making a critical evaluation, it is necessary that the work being considered be related to the widest possible range of relevant comparable works. In making serious critical judgments, our statements of value ought to specify a range of art objects. If we examine a portrait, a figure painting, or a landscape, it is natural to relate it to works of similar type in the history of art. There will be a limit, of course, to the number of works that can be shown. However, the more supplementary works the student has seen, the better.

There may seem to be a paradox in our requirement that evaluating art calls for relating it to historical examples, at the same time that we require it to express current needs and aspirations. But a comparison with the best work of the past does not imply imitation of the past. Historical examples are misused if they are reproduced, but they are intelligently employed if they serve as indexes, touchstones of excellence. When we are confronted with the problems of judging excellence, Shakespeare, Rembrandt, and

Beethoven give us some idea of the capacity of genius to approach perfection in art. Critical judgment is impossible without the ability to envision alternative possiblities to the decisions made in the work under inspection.

Basically there are four major factors in the process of making a critical judgment or evaluation.

1. Comparison with historical models. It is necessary to relate the work being considered to the widest possible range of similar works.
2. Finding the purpose of the work. We must ascertain the purpose or function of the work being considered.
3. Differences from historical works. It must be determined in what ways the present work has departed from its historical antecedents.
4. The work and its times. The work must be related to the characteristic needs and philosophies of the time in which it was created.

As we have done in the earlier lessons, let us go through the process of actually judging a work to see the method which is used. Then specific questions will be presented, the answers which, taken collectively, will give us a meaningful judgment or evaluation of the work we are considering.

1. For our first example, we will make a comparison between two works of portraiture, one the contemporary work that we are evaluating and the other a work of a sixteenth century master.

Show Max Beckmann's Self-Portrait in a Tuxedo (1927) and Bronzino's Portrait of a Young Man (about 1535).

If we examine a contemporary portrait such as the self-portrait by Max Beckmann, we know that because of the camera, its function is not the same as in the late sixteenth century when the portrait of Bronzino's young man was painted. Also, we must realize that modern investigations in psychology and psychological theory can influence an artist's perception of his subject. Such knowledge conditions our expectations and ultimately our estimate of a contemporary portrait.

Both of the portraits tell us something about their subject. Bronzino, in addition to establishing the grace, poise, and self-confidence of the young man, takes pains to create a highly believable illusion of his skin, clothing, and architectural surroundings. The hand at the waist is magnificently drawn and modeled. Max Beckmann in painting himself portrays an older person with a more experienced and cynical appearance. Although the pose has a certain grace, the portrait as a whole is hardly a tribute to masculine beauty. Despite the evening clothes and the effort to exhibit nonchalance in the hands, we gain the impression of almost brutal power.

In the Bronzino portrait, the element of psychological analysis is minimal. In the Beckmann portrait, psychological analysis is dominant in the grim set of the mouth, the dramatic lighting of the face, and the exaggerated sharpness of the planes of the head. Bronzino's young man is a specific person, but we interpret him as a symbol of an age and of an attitude toward youthful, masculine grace, rich but restrained dress, and elegant classical surroundings. He holds a book to symbolize the intellectual interests of the Renaissance, just as Beckmann holds a cigarette, possibly to symbolize modern neurotic tendencies and the desire to achieve a measure of power, social assurance, and poise through smoking.

Now we are verging on making a value judgment, for we are beginning to understand the quality that a work of portraiture can have. We are considering the works of major artists in order to gain an insight into the depth this type of work can achieve at the hands of a talented and sensitive artist.

Both pictures are of the same general type, both portraits of men in a posed frontal position divorced from any kind of typical action. It is this typological similarity which enables us to compare them, to seek a range of meaning and a power of expression in the modern work which is comparable to the range we find in the classical work. We do not look for the same values, but we do look for the same capacity to support values. A detailed formal analysis would reveal the technique of handling the medium and general principles of organization which are responsible for the meanings we are able to discover. For example, the flawless paint surface of Bronzino and the harsh manipulation of planes in Beckmann, help to create the meanings we find in the portraits.

Thus, by making a comparison of a contemporary work with one of its exemplars of historical precedent, we can consider (1) in what manner the contemporary work relates to the tradition of portraiture, (2) how its purpose is altered because of the technical inventions of photography, (3) how it differes both in concept and technical handling from its predecessors, and finally, (4) how the meaning of the contemporary work is affected by the social and psychological climate of modern times.

2. Another exercise in evaluating a contemporary work by comparing it with a historical antecedent will use a work of Masaccio and one of Marc Chagall.

Show Masaccio's Trinity with the Virgin, St. John, and Donors (1427) and Chagall's Crucifixion (1943).

The two selected works relate on the basis of subject matter: they both deal with the crucifixion of Christ. Let us formulate a series of questions and answers in order to practice the process of evaluation by comparison with a historical model.

1. What is the purpose (in general) of each work? We know that the work of Masaccio is a commissioned fresco for the chapel Santa Maria Novella in Florence. The work is meant for the edification and instruction of the faithful and also to enhance the church, the house of God for which it was planned.

   The work of Chagall, while treating essentially the same subject, has an entirely different purpose. Chagall's painting relates Christ's crucifixion to the trials and persecutions which have befallen the people whom Chagall knew and loved as a child. This work is self-expression; its purpose is to comment on the acts of injustice suffered by those whom the artist cared about. These statements are verified by formal analysis and interpretation of the painting. The dream-like composition indicates that this event is not a part of real life but a conception from the mind of the artist. The pitiful little figures and the village in the background indicate the sufferings which the Jews have undergone, while the flying angel, the Torah scroll, and the figure of Christ on the cross symbolize resignation and hope.

   As we stated in the first example, the typological similarity enables us to compare the two works, to seek a range of meaning and power of expression in the modern work comparable to that which we find in the classical work. We are not looking for the same values, but we are looking to see if there is the same capacity to support values.

2. How do the two conceptions of the crucifixion differ; in what ways has the contemporary work departed from its historical precedent? There are many differences in detail, but we are less concerned with these than with the differences in conception and attitude of the works. The Masaccio Crucifixion is conceived in a highly structured and academically drawn architectural environment, while the Chagall Crucifixion is conceived in a hazy, dream-like atmosphere in practical defiance of the laws of gravity. Chagall portrays the crucified Christ in an environment from his own childhood, in the midst of the sufferings of people and places that he remembers. Masaccio's Christ is alone with his heavenly father, his grieving mother, and the beloved disciple, John. Masaccio also gave his work a contemporary note by including in an active but separate manner the donors of the work. Chagall has portrayed Christ as rigid, but not in the bent or distorted manner that one might expect of death. His Christ "stands" calmly on the cross with his head slightly bent and his eyes quietly closed. Masaccio's Christ hangs limp with knees buckled and eyes closed. This Christ is truly dead, but still there is little agony or distortion in the body

and face. Chagall has painted a dream-like recollection in which the crucifixion of Christ gives meaning to the suffering of those portrayed. Masaccio, on the other hand, has painted a Biblical event with spiritual and theological implications, placing this event within an architectural environment popular in fifteenth century Italy.

3. How are the works related to the characteristic needs and philosophies of the times in which they were created? The work of Masaccio is typical of fifteenth century Italy. However, it displays an exceptional understanding of the science of perspective, shown in the receding ceiling and the placement of the figures of God the Father and the two donors on either side of the composition, close to the viewer. This work is meant to communicate with the viewer both theologically and emotionally. We are actually in the same viewing space as the donors, and we are encouraged by the glance and the hand gesture of the Virgin Mary to fall to our knees with the donors and contemplate the significance of the suffering and death of her son. The visual position of the viewer is further strengthened by the way the ceiling is depicted, in its height and rapid recession.

   Chagall's Crucifixion was painted in 1943, a period of intense world crisis. The artist is venting his feelings concerning the atrocities of World War II by painting the dead Christ in the environment of his childhood village. As Christ suffered, so must the Jewish peasants, and yet the flying angel with the candle and horn is both a sign of the Resurrection of Christ and a positive note that there will soon be an end to the murder of innocent men.

   In summary, we can see that the modern work has a range and depth of meaning comparable to the similar work of a past master. It does not have the same approaches and values, but has the capacity to support values of equal relevance and depth.

We have again compared a contemporary work with a historical exemplar of similar typological character and found the former to be an artistic and aesthetic conception of high order. We have done this systematically, covering the main areas that are important in evaluating a work that has historical antecedents: (1) by finding a historical model to compare with it; (2) by discovering the purpose of the contemporary work in contrast to the older work; (3) by noting the way the older work differs from the modern one under consideration (It is at this point that the skills developed in describing and formally analyzing the work are most helpful); and (4) by discovering how the contemporary work relates to the characteristic needs and philosophies of its times, as compared to the exemplar and its milieu.

3. We will now confront the problem of evaluating works which have no historical precedent and fit into no past typological classification. Where we can find no viable historical model, we must first rely upon our techniques of description, formal analysis, and interpretation, since they can be employed almost independently of historical comparison. Secondly, we can shift our emphasis in the process of interpretation. Rather than attempt to discover the meaning of the work by advancing a hypothesis which explains it, we can try to identify the artistic problem which the work endeavors to solve. Many contemporary artists choose to cope with formal problems which are self-imposed. These self-imposed problems then become the meaning of the work, or as it were, the principle of organization. When we discover this principle of organization, we have found the motivating force and have then some basis upon which to judge the degree of success with which the artist has solved his particular problem. In this manner, without access to a similar typological example, we at least have a logical means of evaluation.

Show Georges Mathieu's Painting (1952, Guggenheim Museum) and Watteau's Embarcation for Cythera (1777).

To begin this exercise, let us identify the artistic problem of Georges Mathieu in his 1952 Painting as a search for a way to use linear movements so that they express elegance, grace, and excitement. This deduction of the problem is based on the visual evidence in the art work. His task involved the portrayal of such movement without use of any objects that could aid this feeling by their positions and figural gestures. If this statement of the problem is correct, the artist is trying to make paintings that are expressive in the way that music is expressive. Just as a composer organizes sounds to convey feelings and ideas, attributes which sound, physically considered, does not have, so the artist here tries to characterize motion by the use of line and form.

We can be quite certain that we will find no comparable problem in the great works of the past, but we may be able to find artists who have striven to express similar concepts. One such work is the Embarcation for Cythera by Jean Antoine Watteau. This work is not a visual prototype of Mathieu's Painting, but it anticipates his work in spirit. Watteau also attempted to express a type of gay, light, and spirited action by portraying a scene of aristocratic leisure, frolic, and gaiety. This he accomplished, using the full range of pictorial imagery and compositional maneuver available to the eighteenth century artist. Mathieu is the beneficiary of modern developments in art such as abstraction, surrealist experiments with automatic writing, the scientific study of scribbling, and the "white writing" of such contemporary American painters as Mark Tobey. By citing this relationship with certain contemporaries we are not discounting the originality of Mathieu but rather acknowledging his participation in movements of his time.

Now comes the difficult matter of evaluating this piece by Mathieu. After studying the work, it is obvious that it does not have overt relevance to the viewer in the same manner as, for example, the Chagall Crucifixion, but it is more than simply a pleasing design or decoration. The work of Mathieu is serious, personal, and quite original. He has successfully handled a difficult artistic problem with deftness and facility, and his solution displays a high degree of aesthetic merit. It does not relate to the viewer as would a Renaissance painting, but then the frame of reference of the fifteenth or sixteenth century man is vastly different from that of twentieth century man. We cannot judge a work as inferior simply because it does not clearly present images we are familiar with, and it is equally unsound to rate a work of art highly on the basis of noble subject matter and lofty concepts alone. If we could separate pure aesthetic merit from relevance to the human situation in works of art, we could judge art in a totally objective manner. However, because both those producing and those viewing art are human, such a separation cannot be made. We must consider both the artistic merit of a work and its ties to the thoughts and needs of man. In judging a work such as Mathieu's Painting, we rank it as a work of high artistic merit because it presents a significant formal problem and solves it with competence and facility. In its nonobjectivity, it is also part of a major movement in twentieth century art and grows out of a specific intellectual milieu.

4. Before examining further paintings, we can profit from considering how a particular problem or concept is expressed in a work of art. We must try to clarify the role of craftsmanship as it relates to the merit or value of an art work. Essentially and simply, art is making. It is what the Greeks called techné; they recognized no distinction between art and technical skill. Art is in the first instance making or forming; we cannot afford in criticism to ignore the character of that making and forming. The result of making and forming is the embodiment of ideas in materials, and as we consider those ideas we must also study the craftsmanship with which they have been brought into being. Craftsmanship and technique are legitimate subjects for critical judgment because they support aesthetic value. They are at the same time a part of the aesthetic object and the vehicle for the whole aesthetic presentation.

How do we judge whether a work is technically successful or not? Many modern critics ignore the evaluation of technique, avoiding it in favor of expression. They hold that if a work is expressive as a whole, then the technique is judged adequate for the expression of the meanings which have been grasped. However, this approach does not adequately treat the aesthetic values that inhere in the cause of art, which is technique, workmanship, and skill. It avoids the fact that works of expressive power may be technically deficient, just as works of technical excellence may be expressively inferior.

Since we are mainly concerned with paintings, we must consider the concept of craftsmanship in this medium. Traditionally, craftsmanship in painting and related arts was closely associated with the technical capacity to create convincing illusions of reality. Another consideration was permanence, or durability--resistance to peeling, cracking, and fading. But modern control of temperature and humidity, plus superior media and supports, permits many works to survive whose craftsmanship is bad by traditional standards. Technique in modern painting is, therefore, almost independent of two of its principal (traditional) reasons for being: illusion and permanence. Thus, when examining contemporary art, we look critically for signs of technical mastery in the artistic performance. We study the application of paint, the development of shapes, the control of edges, the use of drawing, the surface quality and the coloristic effects in order to judge whether these aspects have been controlled by the artist's understanding of his medium or whether they represent failures to achieve what the artist apparently set out to do. Of course, in critically analyzing a work, we must not confuse technical awkwardness with technical innovation.

Although permanence and illusion have receded in importance, the critical viewer must rely on analysis of technical performance. When we study art, we are studying the results of technique. As critical experience increases, we become more skilled in discerning aesthetic effect and thus more authoritative in judging the success of technical performance. Technical evaluation, then, is an indispensable instrument of aesthetic judgment.

5. Another example will be helpful in understanding how to apply ideas we have been discussing. Consider the work of the Pop artist, Claes Oldenburg, entitled Dual Hamburgers (1962). In this work, we have a "sculpture" of an everyday object. There is no need to look for any historical precedent, for such a conception and expression are to be found only in the twentieth century.

Two oversized hamburgers are constructed of plaster painted in vivid, garish colors to drive home to the viewer the banality of the commonplace in our environment. Because of the crudely painted plaster, the distortion of scale, and the general lack of finish of the craftsmanship, the sense of vulgarity is heightened. Technique in this work is employed not only for identification of the object, but also to deliberately violate our sense of logic of materials, so as to arouse a powerful feeling of disgust. There is enough naturalistic accuracy in the work to remind us that we are looking at something intended to be eaten; then we realize that we might be sinking our teech into painted plaster. Thus, the aesthetic reaction approaches physical revulsion. A type of noncraftsmanship becomes a positive instrument for the achievement of the artist's aesthetic intent.

In the above discussion, we have combined the three processes of description, formal analysis, and interpretation. In so doing, we have arrived at a type of evaluation. The work is not intended to vie with the masters for aesthetic merit. In a sense, the artist is striving for a total absence of aesthetic merit in order to convey his message. Therefore, we cannot judge negatively a quality which was not intended to be in the work. Technically, the work is well-handled to satisfy its purpose. Since it has enough naturalistic appearance to be recognized, and its plaster construction is durable enough to keep the work together for as long as the current fads last, we are obliged to judge the work as technically satisfactory. However, we can be harsh with the work if we consider its ability to make a significant contribution to the thoughts of twentieth century man. If we are able to glean any meaning from it, we realize that the meaning is not highly significant or worthy of extended study. Because of the temporary nature of its construction, the work may not even be around for future generations to assess. The major strong point of such a work is its originality of conception. Our present society places a great deal of value on originality, often at the cost of other qualities. Originality for its own sake rarely leads to works of enduring value.

As we have proceeded through the various processes of considering works of art, there has been an increasing degree of complexity. In the lessons on description and formal analysis, one felt that the concepts could be grasped and the process mastered. However, in the lesson dealing with criteria for interpretation, the process yielded less tangible results. Finally, in the area of evaluation, there is an even greater degree of complexity and possibility for error. Thus, we have not established rigid laws and criteria for discussing and evaluating works of art. Rather, we have tried, through discussion of various works, to reveal the methods and procedures used in critical viewing and to become familiar with the logical ordering of the processes of description, formal analysis, interpretation, and evaluation.

6. Test. In essay form, discuss the painting of Paul Klee, Picture Album, painted in 1937, first describing and formally analyzing it. Then go on to the process of interpreting the work, basing your interpretation on the facts gained from the painting itself. Also, examine the historical antecedent pictured below and compare the purpose of the contemporary work with that of its antecedent. Note the essential and conceptual differences in the two works and also how they relate to the characteristic needs and philosophies of their respective times. (The historical antecedent is Fowling Scene from a Theban tomb of the eighteenth Egyptian dynasty, 1570-1349 B.C., British Museum, London.)

APPENDIX H: ART MATERIAL

A Suggested Approach to Aesthetic Education Based Upon Painting

This short paper dates from the early stages of the project.

Objectives of program

1. Prepare a teachable program for aesthetic appreciation to be used by high school students and teachers.
2. Research the most effective type of program by evaluation of responses, knowledge, and attitudes of the children. Include:

    a. Aspects of the art to give clues to the meaning of works.
    b. The elements of the works (technical).
    c. Lead to the expressive qualities of the works.

The tools for understanding can be taught; the emotional response should be the child's own.

We may need to reevaluate our own method of measuring this knowledge--the method of measuring what effect the aesthetic experience has on the child. Method may be an observance of a change of behavior and attitudes, which can be determined by observation or questionnaire. (Change in attitude does not come about quickly, but over a period of time with much exposure and reinforcement of the ideas and attitudes to be achieved.)

For the above reasons, I am assuming that for junior high school students, there is more than one approach to learning about art. The content may remain constant, but the approach should be multiple, varied, interesting, and engaging--appealing to many senses.

We are here concerned with feeling and emotions, but are also concerned with a rationale. We cannot teach emotions, but the rationale is teachable--the analysis of works of art.

Emotive reactions are not always measurable and are subject to reinterpretation depending on the orientation of the observer. Emotions are intrinsic. Words are not always reliable expositors of emotions, yet emotions seem to be the desired goal of the project. That is, the goal is correct emotional responses to works of art. This problems seems to warrant further study.

Projects now in view

Art seminar. Based on experiencing works of art in the original, as this is a separate experience from viewing slides or prints. Under formal discussion: a. media; b. technical aspects: line, color, space, form, shape, texture, balance, harmony, variety; c. emotion: expression (use of the above a. and b.).

Project in the senses: a. sharpening of senses, i.e., touch, feel, sight; b. heighten experiences to understanding--to fuller awareness. Great master's project: using an exemplar of a great master--gathering information on a work, artist, period, and using this work as a teaching unit, for example, Raphael School of Athens, Renaissance, study culminating work.

Experimental Project in Art--Contemporary Exemplars

1. Project No. 2
2. Aesthetic appreciation--Contemporary Exemplar Theory
3. Objectives

    a. To determine preconception of knowledge of seventh-grade study group.
    b. To determine interest.
    c. To measure transfer of general knowledge of art to appreciation of specific art objects.

4. Materials

    a. Class of 13
    b. Classroom (not completely rearranged as an environmental room)
    c. Eight two-dimensional art works: oil painting, prints, collage, water color, gouache, and one sculpture--bronze
    d. Tape recorder
    e. Pretests
    f. Blackboard, chalk

5. Procedures: Enlist aid of several local artists for loan of work to project. Outline day-by-day class situation.
6. Teaching situation

    a. Schedule

        Days: Tuesday, Thursday, Friday
        Time: 11:00 a.m.-12:00 noon

    b. Location: classroom, University High School, paintings hung around room, but regular desks in room

7. Students

    a. Level, subfreshmen
    b. Number, 13
    c. Preparation, background determined slightly by pretest; all had had one-half year of art materials course in this high school

8. Evaluation

a. Each child was plotted on graph.
b. Responses were categorized.
c. A tape was made of answers.

9. Personal evaluation and observations. The children were not in a good experimental situation. Their mental set toward the experiment and the aesthetics project was poor for several reasons, a prime one being the loss of their gym time for project time. They were ill-prepared by the administration of the school to be cooperative. The children themselves did not know how to handle an experimental situation. Responses were quick; interests awakened among about one-half of the group. The children liked arguing for the sake of hearing themselves talk. A great gap was found between their verbalization and their understanding, which lagged behind their remarks.

Interest, stimulated by curiosity in the beginning, lowered during the final few sessions of talking about works of art. Understanding and interest would have been heightened by chances to use some of the materials of which the art forms were made.

Many more examples and related materials should be used to talk about one art form.

Note: Material included: Each student's progress as determined up to the time sessions ended. Tests. List of artists and work, and an exemplar. Outline of day-by-day situation.

Experimental Project in Art--The School of Athens, Raphael

Test 1a

Objective	To record initial responses of levels of perception upon encountering a work of art for the first time.
Materials	1. One print, black and white: Raphael, The School of Athens, 20 by 24 inches. 2. Small prints: Raphael, The School of Athens, 8 by 10 inches for each child. 3. Pencils. 4. Paper.
Procedure	1. No explanation of work of art. 2. Hand out a) pencils b) paper c) 8 by 10 prints. 3. Call for response to side No. 1 of card as the group views work. Students to put down whatever they think of in viewing the work. 4. Allow ten minutes for writing.

Outcome — Tabulate the outcome by constructing charts or graphs of the responses under headings, such as, technical aspects, expressive or feeling aspects. Or simply list all of the responses.

Test 1b

Objective — To record and later evaluate responses and levels of perception to a work of art after a few explanations and facts about the work have been given.

Materials — Same as Test 1a.

Procedure — After proceeding with Test 1a:

1. Students use side No. 2 of card and write age and grade at top.
2. Tester tells a few facts about the work of art.
    a. Period
    b. Media
    c. Artist and other artists of the time
    d. Dimensions of original work
    e. Title of work--School of Athens
3. Call for responses in view of this information.
4. Do not allow for exchange of verbal ideas during inquiry.

Outcome — Same as Test 1a.

Student Responses to Tests 1a and 1b
From Subfreshman (Grades 7-8 Combined)

Side 1

1. There are several groups of people in various positions. One half of the people are at the top of some steps. The other half is at the bottom in two groups; one left, one right. There seems to be some mixing of these sections. There is a man in a relaxed, half lying down position on the steps. He seems to be reading something on a thin tablet or piece of paper. Beside him is a girl in the action of mounting the steps. Many of the people are reading or writing. One man in back is standing on one leg while propping his other one in a way which enables him to use that knee as a support to write on. Some of the people are talking with each other and seem to be instructing or asking questions.

There seem to be pictures, statues, or reliefs of celestial beings on the walls. The ceiling of the picture is made up of three similar arches which make up an even perspective that is centered exactly in the middle of the picture. There are elaborate reliefs on these arches and the floors of this room or whatever are made of what look like marble blocks with various designs in them.

I've never seen this before.

Side 2

A. I like this picture because it is very relaxing and calm. There seem to be no people who are violent, etc. Ever one in the picture is comfortable and seems to be content with what they are doing.

B. The picture is easy to look at in that there are no confusing forms in it. Also, there is some symetricity in it but no monotony.

Side 1

1. It bothers me that it is black and white. I think I've seen this in color and now I'm bothered by this reproduction. I guess I don't really like black and white too much. I only like to make things with color not just charcoal and pencil.

The people don't look like regular people. They look like statues and they are posed like statues.

The building reminds me of our church. The designs are rather gaudy. The coloring might make it work better.

The texture made by the cracks is nice.

There seem to be lots of stories going on that I don't understand. The whole effect is much more pleasing as a larger print.

Side 2

A. The contrasts are sculpture-like. Three dimensialness appears. It is a little cluttered and hard to focus on one point. This may not be such a problem in a larger sized reproduction.

B. I think the technique is good. It looks well controlled and definitely done.

C. Emotional appeal is near nothing for me. Maybe it's the mood I'm in right now, but it doesn't seem to affect me much. Maybe because I've seen so many things like it.

Side 1

1. A bunch of old fat men and fat girls with curly hair. Cracks in the tiles or maybe it's the picture. The arch has a Greek border. One man is sitting without a chair. There are clouds outside. It is probably summer. Laziness. Everyone is either old or fat. I wonder what the ball in the man's hand is. Most people are barefoot. If I were there I'd scream from boredom. No one cares about the old man in the middle of the step. One girl looks like the Mona Lisa. There is no food there, I think. A crack in the wall looks like a man's hat. It looks dirty. No one is happy. What is the man in the middle leaning on--a box? The second two arches look like a honeycomb. Everyone is about the same height except the old men and the women who are shorter but the women are fat and the old men are skinny and balding. The knees are too close to the floor and not in proportion to the rest.

Side 2

A. It is very realistic but I don't like it because it is gloomy.

B. It's okay except some things are out of proportion; who has legs that muscly?

C. It makes me sad and frustrated.

Side 1

You can see the thickness of the floor and there are statues holding up the floor. It looks like you're on the outside of a building looking in because of the arch makes the figures look flat, but when you look at the figures alone or in their groups they look realistic. In the right-hand corner they look like they're discussing astronomy, on the left hand side they're reading. Some people are writing, some talking. It makes me think that they're all trying to solve some problem or something but they're each going about it differently. When you look at it as a whole you tend to focus on the two men under the arch--one talking to the other, one with a book, with many people around listening to them. Then your focus moves to the man on the stairs. He seems so apart from the others--except that the others, some of them are talking about him.

Side 2

A. All the people seem very interested in what they're doing--but it doesn't appeal to me because every time I look at it I start looking at the top half--which has only statues in it. I don't know what I don't like about it but if I liked it I would want to look at it (the people at least) more. All I want to look at is the top half and the borders.

B. The border and the arches do a nice job of making a focus point in the picture.

It looks like the whole painting isn't in the photograph.

Side 1

There are 3 groups of people in classical dress. 3 classes. There is one teacher in the center, the rest seem to be students. The room strikes me as being baroque--the 3 groups are circular that is the peoples' bodies, their arms and faces suggest circles around one central figure in the group. The arches receding into the background give the impression of space. They also give the impression of an exact perspective including the people.

I don't think I have seen this before. There is a good chance I've seen it but I don't remember the exact picture.

Side 2

A. It is pleasing to me because of the forms, the shapes in the clothing and the shape of the face. It is also pleasing because of the effect of the groupings. The whole picture is planned so it leads the eye about the painting. I also like it because of the mastery of the technique.

B. Techniquely I think its a masterpiece. The execution in paint in great, the artist knows how to paint and knows what things look like. It is also a masterpiece of geometry, or engineering. Each part of the picture is balanced by another and the parts are engineered to put emphasis on the right spot.

C. The emotional appeal is also good. Because of the shading and the classical forms, drawn well, the picture has a striking effect.

Side 1

A. People in all different moods.

B. All different kinds of people concerned in their minds with different matters. Some are thinking of themselves. Some are calling out to others. Some are meditating. Some are being in companionship. Some are discussing philosophic matters. Some are interested in the thing they are seeing, and some have an interest in another person. There are a group of people discussing on the right, a group studying on the left. The man on the stairs seems absorbed in reading something, and two men of high degree or importance have entered.

C. They seem like a bunch of people who enjoy living and doing what they are doing. Each person can be seen clearly and has a character.

D. The viewer's eyes lights on the girl on the left-staring and on the men in the middle and men on the right.

Side 2

A. It is pleasing because the figures are drawn well and realistically and there is movement, and also there are all kinds of bodies and movement. It has a lot of different focuses and surprising things can be found in the picture. Also it is pleasing cause the action going on is believable.

B. Technically it is good. There are shapes of people in circles in the foreground, an arc of people in the back, and curved lines of people elsewhere.

C. You can imagine yourself in many of the circles of people. Emotionally, it's alright for a while. I guess it has emotional appeal.

Side 1

Students (and teachers) of various fields rather informal--by discussing the subjects of these fields: a. astronomy b. philosophy (or politics) c. geometry d. composition and writing e. literature. I can't be sure, for in many paintings young men look like girls, but some of the figures seem to be women which is rather odd. So, if they were women, the people are probably Roman instead of Greek, for the Greeks regarded their women as personal possessions.

The picture we see is painted high on the wall of a building (inside) yet we are drawn into the picture so much we forget this and it seems as if we are looking at this scene through an open doorway such as in the background of the painting.

In our art book (required sub-freshman year in art).

Side 2

A. Yes, because there are so many different groups and things going on. Yet it looks unified. Your attention is drawn from the sides (foreground) all the way back into the far distance through the background arches. The architecture of the building, which is very symetrical, is contrasted with the somewhat more balanced placement of the figures.

B. Very balanced with a good vanishing point at the center in the background. Pretty much the same on both sides (although not entirely).

C. The very relaxed and informal atmosphere and the fact that these people have gathered simply for the joy of aquiring knowledge is very pleasing to me. The artist seems to have captured that joy and genuine desire to know the truth in the faces of the students.

Side 1

People standing and talking. Books in one corner, maybe a literary discussion. An old, old building with cracks and lines in it. Beautifully sculptured figures and statues. Roman arches with square-corner patterns on them. People writing and reading. Two rubber, bouncy balls?? The ceiling looks like it could be a frescoe (sp?) A candle?

Side 2

A. It's pretty good because it looks real--the people really look like they're talking and writing--the arches look neat, too.

B. Same thing--aesthetic values could be technical ones.

C. Emotionally, it doesn't mean anything to me. It's clearer--no one may ever know the real meaning, but at least one can tell why they're reading, writing, and talking--but the rubber balls?? Maybe its recess time.

Side 1

The most striking thing about the painting is the figure of the man in the center who seems to be dominating the scene even though few people are actually looking at him. He is the point at which the picture balances. One feels there is an equal amount of mass on either side of him. He is a Moses, or a Zeus--a spiritual we well as a physical center. I am fairly sure I have seen it, though I don't remember where or when.

Side 2

A. It does appeal to me because I have always liked the muscular and precise, yet liquid quality of Michelangelo-Raphael type forms.

B. Judging from my severely limited experience, I would say that it is technically splendid.

C. The center figure seems to radiate a sort of gentle power or domination--that of a father or teacher as it were. He seems to have spiritual control over the group.

Side 1

I see 53 people, 4 arched doorways, 1 naked statue, 4 people writing, either scribes or notetakers, 1 bald man, a lot of men who need haircuts, 1 philosopher, 1 harp, 1 spear, 1 crack, 2 pillows, 1 cane, 1 pusher, 2 mathemeticians or astrologers, 1 thief, 3 hoods, and a pencil or quill.

Side 2

A. It's tremendous. I feel it took a great talent to produce such a painting.

B. It shows good perspective.

C. I wouldn't want to make any rash generalizations. At first glance it doesn't appeal to me.

D. No, the word 'meaning' involves deep conotations and would require elaborate thought and time which we weren't allowed.

Side 1

A man with a pair of dividers. A man writing on a piece of paper. Two men with books at the center of the picture. Legs on the ceiling in upper right corner. A man wearing a helmet and breast-plate. A beggar on the stairs. The honeycomb ceiling. A woman with curly hair going up the stairs. A man holding a sphere. Cracks of age in the painting. Clouds in the sky.

I've seen this before.

Side 2

A. I don't find it pleasing because of the confusion that seems to fill the painting. The people aren't orderly. They all don't seem to be paying attention to the two scholars in the center.

B. I have the same comment as above. The room seems to be symetric but the people don't look that way. The two don't fit together.

C. I feel indifferent about the whole thing. It has no meaning and I can see nothing that I could call emotional content.

Side 1

A picture. Shades of grey. Depth. Heighth. Cracks. Mathematicians or astronomers in the lower right hand corner, scribes in lower left hand corner. Two wise men and their followers an outstanding staff. Clouds. Fine details. Symmetrical. Stairs in lower left hand corner, perhaps a mirror.

Side 2

A. Symmetrical, balanced flowing.

B. Fine details. Perspective is fine.

C. Pleasant, in grays. If colored...I might not like it.

D. Knowledge brings everyone under the same roof. There are poor people, women, warriors, rich old men.

There was no difference in my opinion or understanding of the painting after learning the name.

Side 1

Painting with many people in different positions painted in some detail (features, clothing, etc.). Perspective is shown in background and in difference between people in front and in back, but all in one are about the same size. Elaborate decoration in background painted with some detail.

Side 2

A. I think this work of art is pleasing to the eye because of its composition.

B. Technically, the painting shows fine detail in background and building decoration and in the figures. Much of the background appears to be like a photograph, many figures and details large area painted.

C. Emotionally, the painting doesn't effect me too much because much of it seems to be photographic and rather distant.

"The School of Athens" title seems to make little difference in my understanding of this picture.

Side 1

I see a copy of a painting of several people, some standing, some sitting. All those standing are of about equal height. At first glance most of the figures appear to be men. However when "scientifically counted" it is shown that there is an equal number of both men and women.

Side 2

A. As a work of art, this painting is pleasing or should I say beautiful. The perspective is amazing.

B. The domes in the background really look as though they're behind or farther away from the front domes.

C. It's difficult to tell how I "feel" about this painting after having seen it for such a short time. Also it is difficult to determine my feeling about it without seeing it in color or as it really is.

The title explains why some of the figures look so pensive. Before knowing the title I thought they were sad perhaps about a lover or about being far away from home.

Side 1

Many people who are doing many seemingly unrelated things either singly or in groups. My eye is drawn to the two figures in the center at the top of the stairs. In the lower right hand corner is a group concerned with physics or math or geometry. In the lower left hand corner there are people who are writing: perhaps poets or orators. The man lying on the steps puzzles me. The perspective is emphasized by the arches.

Side 2

A. Like the painting--it is possible to look a very long time and still see different things happening in it, different aspects of the painting. Its a fascinating study of the human body in many different poses.

B. ??

C. I am drawn to the various groups--they seem intense. No--I cannot tell the meaning. I don't see more in it now that I know the title!

Side 1

I am struck by the detail, the photographic quality of the painting. If we are to assume that this reproduction is good, then the artist must have possessed a good deal of technical skill. However, the painting is not like those sterile Dutch still-lifes which reproduce in minute detail every fold, every eggshell of the scene. Only the important figures and important areas of the painting are detailed and sharply outlined--the peripheral areas are almost impressionistic in their emphasis in areas of color and general shapes rather than outline. In this sense the artist was more than a mere draftsman.

Side 2

A. Esthetically this painting pleases me in two ways. First, the symmetry, patterns, and designs are good to look at, in the same way that looking at a cathedral or a Persian rug is good. Second, the people are interesting and very human. There is a lot in the painting which makes it interesting to look at.

B.

C. I was intrigued by the figures since they are so human--in that sense it had an emotional effect on me. Generally I was merely pleased by the technique and design, but had no other emotional reaction.

Side 1

1. Domed Hallway disappears in the distance. 2. Total Composition arranged to fit portion of dome--different than hallway arches. 3. Perspective and proportion of figures accurate--definitely not Byzantine work. 4. Ornate border detracts from the simplicity of the composition.

Side 2

2. 1) Pleasant to the eye but unimpressive (as represented in this reproduction. 2) See side 1 No. 3.

3. 1) A small glimpse of the Athenian inquisitiveness--soon stifled by the practical, warlike Romans.

4. See 3 No. 1.

Side 1

It is a painting on a wall. It has sharp detail. The perspective focuses on the man with his finger in the air. This man seems to be the center of attention. The weather in the painting is warm. The surface on which this is painted is cracked.

I have not seen this painting before.

Side 2

A. The painting pleases me because I like its composition and the quality of the painting. It is interesting in that lots of things seem to be happening in the painting.

B. Technically, the painting is of good quality. The perspective is good. The whole painting is very realistic with lots of detail.

C. It appeals well emotionally to me.

Side 1

I see a large group of people, of both sexes, some discussing things among themselves, others writing, and some just in thought. This activity is taking place in a hallway. Among Sculpture, of statues, carvings, and designs of building structure (Archways). The people look of various types and dress differently. Some refined, some poor, some quiet, some very active. The two people in the middle are being looked upon by the people standing on each side of them. This picture has groups and independent figures.

Side 2

A. The only thing that please me about this painting is the art and sculpture that appear. The people and structures are drawn in good perspective. This picture doesn't affect me otherwise.

B. The art of the picture is good. The painter could paint with good exactness, detail, shadow, etc.

C. The emotional appeal of this picture I don't recognize.

D. Why did he choose this subject? If he had a good reason the painting would have more affect. The reason is not conveyed in the painting.

Side 1

Angles (in the structures). No center of attraction. All views of a man's head. A bad attempt at creating "cracks" in the walls and stairs, etc. The whole thing has an indefinite quality about it. A contrast of lights and darks is inconsistent.

Side 2

A. I don't like it because of its inconsistency. There seems to be no center of attraction, and the difference in clothing; clarity of features; where others are blurred, and the indefinite feeling it gives (commonly known as a headache).

B. Inconsistency, etc. Same as above.

C. ditto

A Guide of Ideas for Considering a Painting

I. What appears to be the main feeling(s), idea(s), mood(s) presented by the painting? What is the painting's total implication? What human feelings are expressed?

II. How has this single expressive form been achieved through the relationships of the qualities presented?

A. The physical materials

1. What are they? Examples: acrylic, oil, tempera, watercolor paints; canvas, masonite, wood, etc.

2. Do the materials direct attention because of the way they have been distributed? Example: predominantly thinly painted with a few thickly painted areas which draw attention through the contrast.

3. Does the particular application or physical properties of the materials carry feeling? Examples: firm, strong, weak, lazy application of pigment to surface; transparent, light or opaque, heavy properties of pigment.

B. The elements

1. What are the physical and feeling properties, actually presented or implied, of the individual elements and their relationship to each other in the work?
2. How are the elements repeated and varied? Examples: gradually; abruptly; rhythmically according to size, intensity, and clarity; to direct the viewer's mind, eye, and emotions, etc.
3. Is harmony achieved between the feelings suggested by the interaction of the elements and the materials used?
    a. Lines. Examples: straight-curved, etc., strong-weak, light-dark, edges of shapes--independent entities, dynamic-passive, advance-recede, create tensions, distribute weight, direct attention, build illusionistic or conceptual space.
    b. Colors. Examples: red, yellow, blue, etc., warm-cool, dull-bright, light-dark, transparent-opaque, smooth-textured, flat-modeled, dynamic-passive, advance-recede, create tensions, distribute weight, direct attention, build illusionistic or conceptual space.
    c. Textures. Examples: rough-smooth, actual-illusionistic, random-orderly, stir tactile sensations, create tensions, advance-recede, direct attention, build illusionistic or conceptual space.
    d. Tones. Examples: light-dark range, modeled-flat, high-low contrasts, directional-nondirectional, dynamic-passive, advance-recede, create tensions, distribute weight, direct attention, build illusionistic or conceptual space, result of direct, indirect, or no light source.
    e. Presentational shapes. Examples: geometric-freeform, dynamic-passive, advance-recede, create tensions, distribute weight, direct attention, build illusionistic or conceptual shape.
    f. Representational shapes. Examples: illusionistic-schematic, particular reference-type, historical-mythological-biblical-general, symbolic, from the real world-imaginary, represent emotions, advance-recede, create tensions, distribute weight, dynamic-passive, direct attention, build illusionistic or conceptual space, psychological interactions between figures-figures and viewers.

4. Is an asymmetrically or symmetrically balanced whole created through the tensions presented by the elements?

   a. Is the balance static, centering at one spot?
   b. Is the balance dynamic, drawing attention around and through the space?
   c. What feeling does the particular balance carry?

5. Is a two-dimensional or three-dimensional space created that draws the viewer into its illusion and/or projects itself illusionistically into the viewer's own space, or keeps the viewer concentrating on its surface?

   a. Does the space develop slowly in layers or gradual progression because of the variation and repetition of the elements?
   b. Does the space develop quickly by layers, gradual progression, or complex dynamic integrations of elements?
   c. What feeling does the particularly created space carry?

III. What is the human feeling expressed by this work of art?

Proposed List of Art Exemplars

Paintings

GIOTTO, St. Francis Preaching to the Birds. Defines breakthrough from Middle Ages to Renaissance. Compare:

1. Byzantine Mosaic, sixth century from Ravenna (St. Apollinaire (apse) or Justinian and retinue).
2. Romanesque Manuscript (Skira series, Making of West, p. 30), Anglo-Saxon Sacramentary, The Nativity, Ely (1006-1023). Folio 32 Verso, Ms. Y6, Bibliotheque Municipale, Rouen.
3. Gothic Stained Glass, Chartres, Tree of Jesse or Prophets and Saints, South Transept.
4. Fra Angelico, continues the Giotto tradition.
5. Botticelli, linear color later in Renaissance.
6. Leonardo, Mona Lisa or Madonna of the Rocks, painterly chiaroscuro, culmination.

GHIRLANDAIO, An Old Man and His Grandson. Early Renaissance exemplar evincing formal qualities of period, the evolution of human interest as well as "humanism." Compare:

1. Giotto, St. Francis, medieval into early Renaissance.
2. Botticelli, Portrait of Man, early Renaissance.
3. Leonardo, Portrait of Mona Lisa, breakthrough to high Renaissance.

4. Bronzino, Portrait of Young Man, mannerist.
5. Rembrandt, Self-Portrait, 17th century.
6. Van Gogh, Self-Portrait, late 19th century expressionism.
7. Picasso, Portrait of Gertrude Stein; or Kahnweiler, 20th century analytic.

MICHELANGELO, Doni Tondo. High Renaissance with suggestion of developments which will ensue through 16th and 17th centuries. Compare:

1. Botticelli, Pomegranate Madonna, early Renaissance with ritarditaire tendencies.
2. Raphael, Alba Madonna, pure high Renaissance.
3. Leonardo, Madonna, Child and St. Anne, break into high Renaissance; lead into Baroque.
4. Parmigianino, Madonna del Collo Lungo, mannerist rejection of high Renaissance.
5. Caravaggio, Loreto Madonna, leads to Baroque.
6. Picasso, Madonna and Child.

TINTORETTO, The Last Supper. Compare:

1. Lorenzetti, Last Supper, medieval convention.
2. DaVinci, Last Supper, high Renaissance.
3. Veronese, Feast in the House of Levy, post-Renaissance.
4. Dali, Last Supper, 20th century, surrealism.
5. Poussin, Last Supper, neo-classicism.

BRUEGEL, Crucifixion; or Fall of Icarus. Compare:

1. Grunewald. Northern expressionism.
2. Perugino. Culmination of early Renaissance.
3. Gaug Expressionism of early 20th, late 19th centuries.
4. Dali. Surrealism, 20th century virtuousity.
5. Chagall. Surrealism, 20th century expressionism.

VELASQUEZ, The Maids in Waiting, 17th century Baroque in Spain. Compare:

1. Vermeer, The Music Lesson, 17th century northern Baroque.
2. Caravaggio, Portrait on Shield; Medusa, break into Baroque.
3. Picasso, Young Girl before a Mirror, 20th century abstraction.

REMBRANDT, Self-Portrait, 17th century Baroque in North--expressionism. Compare:

1. Van Gogh. Nineteenth-twentieth century northern expressionism.
2. Rubens. Sixteenth-seventeenth century Baroque innovator.
3. Caravaggio. Innovator of Baroque.

GOYA, Executions of May Third, Spanish expressionist, social commentary. Compare:

1. Manet, Execution of the Emperor Maximilian, impressionist.
2. Picasso, Guernica, 20th century cubist, social commentary.
3. Dali, Composition with Soft Beans, 20th century surrealist, social commentary.

Sculpture

A. In-the-round

POLYKLEITOS, Doryphoros, 450 B.C. Compare:

1. Khafre, Egypt.
2. Kouros of Tenea.
3. Belvedere Apollo; or Hermes by Praxiteles.
4. Borghese Gladiator; or Heracles.
5. Michelangelo's David.
6. Also perhaps: attached column figures on facade of Chartres.

MICHELANGELO, David. Compare:

1. Polykleitos, Doryphoros.
2. Donatello, David, marble; David, bronze.
3. Verrocchio, David.
4. Bernini, David.
5. Giacometti, Figure.
6. Mestrovic or Lipschitz figure.
7. Also perhaps: attached column figures on facade at Chartres.

B. Freize

PARTHENON, Cella wall. Compare:

1. Egyptian, Ikhnaten before Sun God.
2. Romanesque,tympanum from church at Moissac.
3. Gothic, tympanum from Chartres.
4. Also perhaps compare metope sculpture with attached figures at Chartres.

Architecture

A. Parthenon
B. Pantheon
C. Hagia Sophia
D. Chartres (Perhaps a Romanesque church or medieval castle)
E. St. Peter's
F. Seagram Building (20th century skyscraper)
G. Examples of domestic architecture, landscape architecture, city planning

Later List of Art Exemplars

1. Nonobjective--Mondrian (intellectual)--Composition in Black, White, and Red. Intellectual rather than emotional matter geared to objective analysis rather than subjective interpretation.

    a. Straight lines and uniform shapes.
    b. Palette restricted to black, white, and primaries.
    c. Flat pattern exploiting the two-dimensional picture plane.
    d. Negative features--lack of tone and texture.

    Analysis should deal with elements of line, shape, tone, texture, and color; how the artist creates a unity through repetition, alternation, gradation, and variation of these elements. (The music staff is discussing such principles as rhythm, harmony, etc. As far as the visual arts are concerned, the principles of balance, rhythm, and harmony are achieved through repetition, alternation, gradation, and variation of the elements.)

2. Nonobjective--Hofmann (emotional)--The Golden Wall. While still intellectually geared to objective analysis, there is a certain amount of unspecific expressive and emotional spontaneity in the handling of medium and elements.

    a. Linear system does not conform to rigid grid-like composition.
    b. Palette covers range of hues, primaries, secondaries, etc.
    c. No actual violation of the picture plane's two-dimensionality; however, domination of texture, tone, color, and line works against the restriction of flat pattern.
    d. Explosive use of elements may be later applied to representational work with specific emotive content.

3. Abstract--Picasso (intellectual)--Portrait of D. H. Kahnweiler. Intellectual rather than sentimental or emotional approach to subject matter lends itself to analysis rather than interpretation.

    a. Linear quality dependent on interaction of tonal planes, geometry.
    b. Colors tend toward monochromatic with emphasis on tonal (dark and light) and textural qualities.
    c. Emphatic relation of planes to picture plane. Effort to show all aspects of subject simultaneously from one view.
    d. This exemplar introduces the use of subject matter, and moves into considerations of space illusion.

4. Abstract--Chagall (emotional)--Bouquet with Flying Lovers. Easily recognizable subject matter rearranged to create a new reality. Introduction of human subject matter.

   a. Strong use of the elements of line, tone, texture, color, and shape.
   b. Violation of the picture plane in creation of ambient space; however, a strong feeling of the picture plane in composition.
   c. Emotional rather than intellectual content leads to interpretation as well as analysis.

5. Representation--Bruegel (emotional and intellectual)--The Fall of Icarus. Based on subject matter from Greek mythology, the content of the picture deals with the theme of man transcending his position in the natural order. At this point, the emphasis shifts from analysis to interpretation.

   a. How elements are used in relation to representation, subject matter.
   b. Technical as well as expressive qualities of the medium.
   c. Bruegel's treatment of light, space, movement, and time considerations as seen in this picture heightens the meanings within his work.

6. Representation--Leonardo DaVinci (emotional and intellectual)--Adoration of the Magi. Early work which anticipates the achievements of the next several centuries. Leonardo DaVinci innovates important technical devices.

   a. Creation of an expressive content.
   b. Innovation of chiaroscuro, sfumato, solid geometric composition, controposto, a muted palette, atmospheric perspective.
   c. Introduction to emotional and psychological subject matter.

7. Representation--Rubens (emotional)--Victory and Death of Decius Mus. Moralistic allegory based on the death of a Roman general in battle. The composition is also derivative, being based on Leonardo's Battle of Anghiari. Rubens fulfills all the aspirations of the Renaissance regarding spatial experiments, etc., and is a technical precursor to the nineteenth century romantics and impressionists.

8. Representation--Goya (emotional)--The Shootings of May Third. Goya's emotional interpretation of a historic event as social commentary of man's inhumanity to man stands as both strong composition and strong human statement. Romantic expressionism of the eighteenth century.

9. Representation--Ghirlandaio (emotional)--An Old Man and His Grandson. Representative of the transition from medieval period to high Renaissance: the fifteenth century's color and, as yet unresolved, three-dimensional concerns. Emotive content in subject matter as well as the conventions of the early Renaissance.

Rationale for selection of exemplars

In selecting a group of exemplars to be used for study in a course in aesthetic education, choices are based on the following considerations.

1. There are to be four levels of study.
    a. A preliminary confrontation with the work of art which would be based on simple description as follows: (1) An objective inventory of what the student sees and (2) a subjective statement regarding his personal reaction.
    b. Analysis of the medium, form, and content of the picture. This step would be based primarily on an objective study of the work, and would probe how the artist structured his subject in media.
    c. Interpretation, based on the analysis and the student's personal experience in viewing the painting, comprises the third level.
    d. The fourth level requires the establishing of criteria by the individual for evaluating the work of art. It may be difficult to attain this step at the public school level.
2. The student confronted with emotional subject matter in a work of art is likely to favor interpretation rather than analysis.
3. Representational art must be selected with regard to subject matter geared to the age group.

Inasmuch as analysis requires attention to the formal and technical as well as the expressive qualities of a painting, the interpretive phase was to be postponed in favor of initial contact with nonobjective work of the twentieth century, art works generally devoid of recognizable subject matter. Thus, the student can concentrate on the formal qualities in the structure underlying nonobjective, abstract, and representational art. As the study progresses, the inclusion of recognizable subject matter will be added gradually, moving from the nonobjective to the abstract to the representational.

In so selecting our exemplars for study, we are moving backward into the art of earlier periods to the early Renaissance.

Besides allowing us to move from the nonobjective to the representational, this selection allows us to develop an understanding of spatial concepts in the visual arts, as the first paintings have to do with the artist's manipulation of two-dimensional space and those selected for later consideration concern the artist's handling of three-dimensional space on a two-dimensional plane.

The early lessons will create an awareness of spatial considerations and how the artist structures movement in space. The whole history of art is involved with space, actual or illusionistic, and movement within that space. Whereas in sculpture or architecture, one deals explicitly with physical mass and actual space, in painting the artist is involved with space on a two-dimensional plane.

The elemental devices with which an artist creates space and movement are line, tone, texture, shape, and color. By manipulating these (repetition, alternation, variation, and gradation), he is able to force the viewer's eye to move over the actual space of the picture plane or into the depth of the illusionistic space created on the picture plane.

By use of these same elements of line, tone, texture, shape, and color repeated, alternated, varied, or graduated, as well as placement thereof, the artist establishes balance, tension, harmony, and rhythm while structuring his subject into his medium.

As we gradually work into the area of recognizable subject matter, we introduce human content to the study. The first three paintings are devoid of the human image. Of the next four, two are secular and two religious in stated subject. However, perusal of the religious paintings will disclose that subject is but a point of departure for the artist to comment on the human condition.

Concepts to Be Mastered in an Exemplar Approach to the Visual Arts

The one-year visual arts course precedes the teaching of the exemplar approach, and many concepts are introduced at that time. However, those sessions need not be used, as the exemplars are designed to cover a complete range of visual experiences.

Aesthetic Experience

The four levels of aesthetic knowing with regard to a work of art are:

1. Description. Use of the practical vision. Objective and subjective scrutiny.*
2. Analysis. Use of close scientific examination and research into historical and biographical detail. Objective.
3. Interpretation. Use of personal translation in terms of viewer's background and expertise gained during research. Subjective.

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*Objective. What is there to be seen.
Subjective. What is there plus what the viewer feels about it.

4. Evaluation. Use of judgments based on criteria established in levels 2 and 3.

Media--Form--Content

Working within the definition of a work of art as an expression of human feeling translated into media by an artist and evocative of human feeling on the part of the viewer, the exemplars have been arranged in a pattern whereby the student will be introduced gradually to the idea of the content or human feeling. Human content is often so overpowering that the neophyte is caught up in what the artist is saying and overlooks the way it is being said. The arrangement of the exemplars is intended to help the student approach each work of art as a unity of medium, form, and content, and to understand that these three must harmonize and complement each other in the work.

Therefore, we begin our exemplar approach to art by looking at twentieth century paintings which stress form and media, and gradually work toward stated subject and implied content.

1. Piet Mondrian, Composition with Red and Black
2. Hans Hofmann, The Golden Wall   Nonrepresentation
3. Pablo Picasso, Portrait of D. H. Kahnweiler
4. Marc Chagall, Bouquet with Flying Lovers   Abstract
5. Peter Bruegel, The Fall of Icarus
6. Leonardo DaVinci, The Adoration of the Magi   Representational ↓
7. Peter Paul Rubens, The Victory and Death of Decius Mus

Medium. What the work of art is made of. The study will include technical consideration of how the artist manipulates media, technically, formally, and expressively.

Form. How the artist formulates or composes his medium. The study will include consideration of the elements of design and formal principles with respect to them.

Content. What the work of art is about. The study will consider the stated subject with latent implications achieved as the artist enhances his expression by formal and technical achievements.

Space

	Exemplar
I. Two-dimensional space	
A. Picture plane. Flat surface limited by vertical and horizontal dimensions.	Mondrian Hofmann Picasso Chagall

1. Line breaks picture plane into flat pattern shapes or areas.	Mondrian
2. Flat pattern shapes, or areas of flat pattern color or tone, repeat the quality of the picture plane.	
3. Line and flat pattern move the eye over the picture plane.	Mondrian
4. Flat pattern areas of colors or tones of different value or textures, while retaining the relation of the picture plane, create the illusion of receding or advancing into three-dimensional space.	Hofmann Picasso Chagall Leonardo
II. Three-dimensional space	
A. Actual three-dimensional art includes architecture and sculpture, wherein the artist deals with mass and volume as it exists in physical space.	Michelangelo David Wright Falling Water
1. Mass. Solid material having depth as well as height and width, and usually weight.	
2. Volume. In addition to the above characteristics, volume implies the quality of containing as well as being contained in three-dimensional space.	
B. Three dimensions on a two-dimensional picture plane; pictorial spatial illusion; perspective.	
1. The artist violates the two-dimensionality of the picture plane to create the illusions of actual spatial relationships in the physical world by the following devices:	
a. Color.	
(1) Warm and cool color relationships; warm colors advance, cool recede.	Hofmann Bruegel Leonardo
(2) Color saturation; bright colors advance, muted ones recede.	
b. Tone. Sharp contrasts in foreground, muted ones in background.	Hofmann Bruegel Leonardo

c. Texture. Detail sharp in near space, obliterated in distance.	Rubens
d. Shape.	
(1) Repeated shapes diminish in distance.	
(2) Repeated shapes overlap or are silhouetted against one another.	
(3) Shapes placed near top of picture plane appear more distant than those placed low on the picture plane.	
(4) Clear-cut, distinct shapes appear nearer than indistinct, nebulous shapes.	Leonardo
e. Line.	
(1) Line quality which is sharp in foreground diminishes in the background. In some cases it fades into a smoky haze, sfumato.	Leonardo Rubens
(2) Linear perspective.	
(a) All items diminish in accordance with a vanishing point on a horizon line. One-point or centrilinear perspective. Two-point perspective (lines recede to two points on the horizon line).	Chagall Bruegel Leonardo
f. Light source. Dramatic lighting of mass and volume. Arranging light and dark areas to conform to light and shadows as created by light striking objects, the artist creates a dynamic distance.	Bruegel Rubens
g. Dynamic tension. Asymmetry and spiral. Interaction of parts and objects in violation of the central axis of the picture.	Rubens Bruegel

h. Psychological space. Strong subject matter compressed toward the viewer with relation to the picture plane creates a feeling of space needed for the action depicted.

Leonardo
Rubens

Elements

I. LINE. Line leads the eye over the picture plane and into the composition. It has been defined as the signature of motion.

Mondrian

When a line is drawn on a picture plane, it is already the fifth line and must function with relation to the two verticals and two horizontals that describe the picture plane.

Hofmann

Overlapping shapes and planes create the illusion of line in physical space. (There is no line that separates one building from the one behind it.) However, on a two-dimensional surface, a line or outline is the convention or device for creating the illusion of one mass in relation to another, or one plane in relation to another.

Hofmann

Overlapping lines or lines that return to the same point create shapes, for which they are the outlines.

Mondrian
Picasso

A. Line can vary in thickness or thinness to indicate:

1. Strength or weakness — Chagall
2. Nearness or distance — Rubens
3. Emotion or calm — Leonardo

B. Line can vary in lightness or darkness (tone) to indicate:

1. Strength or weakness
2. Nearness or distance
3. Emotion or calm — Leonardo

C. Line can vary in length (continuous or intermittent) to indicate:

1. Strength or weakness	
2. Nearness or distance	Bruegel
3. Emotion or calm	Rubens
D. Line can vary in direction to indicate:	
1. Strength, stability, dignity. Vertical lines (trees, men).	Mondrian Hofmann
2. Static calm and repose. Horizontal lines (horizon, dead man).	Leonardo Rubens
3. Dynamic movement or distance. Diagonal lines (rain, man running).	Chagall Bruegel
E. Line has two basic qualities.	
1. Straight lines, rational lines (static). A straight line is shortest distance between two points.	Mondrian Hofmann Picasso
2. Curved lines, emotional lines (moving).	
a. Slightly undulating lines move across plane at a fast pace (note streamlines in nature, modern superhighways).	Leonardo Rubens Chagall
b. More sinuous, tortuous lines slow down the pace at which the eye travels (consider a meandering river or an old-style curved and hilly road).	Chagall Rubens Leonardo
II. SHAPE. The basic shape the artist meets is the picture plane. All other shapes are created with relation to the picture plane shape.	Mondrian Hofmann Picasso
Whenever the picture plane is broken up by line, areas of color, tone, or texture, shapes occur.	Mondrian Hofmann
A. Shapes are either created by outline of areas or intersecting lines.	Mondrian Hofmann
B. Shapes on a picture plane are positive or negative.	Hofmann Chagall

1. Positive. Autonomous designed shapes.	Mondrian Hofmann
2. Negative. Shapes that occur in conjunction with designed shapes on the basic picture plane.	Picasso Chagall
C. Shapes are either static or dynamic.	
1. Static shapes--regular geometric shapes such as the circle, square, and equilateral triangle which vary only in size.	Hofmann Leonardo
2. Dynamic shapes--irregular geometric shapes such as rectangles, trapezoids, ovals, and freeform (biomorphic) shapes.	Hofmann,Leonardo Picasso, Rubens Chagall Bruegel
III. TONE or VALUE. The gradation of light to dark or white to black. While the camera records upward of 130 variations in tone, the artist usually works within a range of about 30 gradations of grays from white to black. (Tone can be used in conjunction with color.)	Mondrian Leonardo
A. Tone can be used to indicate light source, highlight and shadow, chiaroscuro.	Leonardo Bruegel
B. Tone can be used to create flat pattern shapes.	Rubens Hofmann
C. Tone can be used to indicate volumes (the shift of light and shadow around an object).	Bruegel Picasso
D. Tone can be used to indicate distance.	Leonardo
1. Tones of high value can be used with dark tones to indicate detail in the foreground.	Bruegel
2. Tones can either fade out, grow deeper, or blend to indicate distance.	Leonardo
3. Lights and darks can be overlapped or silhouetted to show depth and distance.	Leonardo
4. Linear detail can be blended into hazy tone to indicate atmospheric perspective (sfumato).	Leonardo

5. Tones can be used to create textural effects. (In nature, the reflection of light and the absorption of light from variously textured surfaces creates tone.)

6. Tones can be contrasted to create dramatic and dynamic emotional effects.

IV. COLOR. A product of absorbed and reflected light.

A. HUE, COLOR, PIGMENT, CHROMA are synonyms to describe pigmentation of media based on the three primary hues.

1. Primary colors (3). — Mondrian, Hofmann
   - a. Red
   - b. Yellow
   - c. Blue

2. Secondary colors (3). Blends of the primary colors. — Hofmann
   - a. Orange (red-yellow)
   - b. Green (yellow-blue)
   - c. Violet (blue-red)

3. Tertiary colors (6). Blends of primaries and secondaries. — Hofmann
   - a. Red-orange
   - b. Yellow-orange
   - c. Yellow-green
   - d. Blue-green
   - e. Blue-violet
   - f. Red-violet

B. COLOR VALUE OR INTENSITY has to do with amount of light reflected. — Hofmann

1. Yellow, which reflects the greatest amount of light, is said to be of high value or intensity. Rubens Hofmann

2. Blue and red, which absorb greater amount of light, are of lower value or intensity.

   (Squint eyes to see high and low values)

3. Colors of high value seem to come forward, while colors of lower value seem to recede.

4. Colors of high value have high visual impact, while ones of lower value are less strident or demanding. Hofmann

C. COLOR SATURATION. A color at highest saturation is unadulterated by tint or tone. Example: red (or other hue). Hofmann

1. Tints are made by adding white. Example: pink.

2. Tones are made by adding black. Example: maroon.

3. Tints and tones can change a color's place on a value chart.

D. COLOR TEMPERATURE. Arrange in a circle all primary, secondary, and tertiary colors so that the three primaries are equidistant with "yellow" at the 12:00 position. The secondaries should appear midway between the appropriate primaries, and the tertiaries between the appropriate primary and secondary color.

1. Colors on the "blue" side of the circle are called cool and those on the "red" side are called warm. The red-yellow sequence absorbs more light while the yellow-blue sequence reflects more light.

2. Man responds psychologically as well as physically to this warm-cool color arrangement. (Think of the colors in a football crowd and those in a baseball crowd.)

3. Artists have long used warm colors in foreground and cool colors in background of landscapes. The immediacy of warm color and aloofness of cool color heightens the spatial illusion. Leonardo
Hofmann
Bruegel

4. Artists use the warm colors in emotional, exciting composition, and the cool colors in more classical and intellectual composition. Rubens

E. COLOR HARMONY. The color harmonies may be exploited or exploded in accordance with the intent of the artist. Hofmann

1. Analogous color, gradation of hues with relation to one central color. Example: Using blue as the focal color, the artist would range from the blue greens to the violet blues. Chagall

2. Primary color, interplay of three primaries. Hofmann

3. Monochromatic color, one color with tones and tints. Example: using pinks and maroons. Picasso

4. Complementary color, use of a secondary color with the primary color opposite it on the color wheel. Example: using greens with red for an accent. Complementary colors mix to produce grey. Often artists use the complement of a color to produce shadows.

V. TEXTURE. Actual or simulated in the work of art. Appeals to the tactile sense as well as visual sense. Because of texture in the physical world which catches and reflects light, we are able to see objects. If all objects were of the same physical texture and reflected light uniformly, everything would be camouflaged. Because of texture we see gradation of tone--highlights, lights, and darks. Hofmann

A. By using highlights, lights, and darks in line, color, and tone, the artist recreates texture in art. Bruegel
Rubens

B. Actual textures are used in sculpture, architecture, collage, and painting. Besides simulating texture, the artist uses the actual texture of his medium in creating the art object. Actual textures and simulated textures appeal to the tactile sense as well as the visual sense and are a part of the whole aesthetic experience.

Hofmann
Rubens

C. Texture is created by repetition, alternation, variation, and gradation of line, tone, shape, and color. Picasso

Organizing Principles which Govern Use of Elements

REPETITION
ALTERNATION
VARIATION
GRADATION
  Diminution
  Accentuation

of

Line
Shape
Tone
Texture
Color

To lead the eye over and into the composition.
To create unity between the medium, form, and content.
To create unity among visual components based on balance, rhythm, and harmony.

Principles of Composition

I. BALANCE. The resolution of tensions within a work of art.

  A. Symmetry. Created on the basis of a central axis with equal distribution of like elements on either side. Calm, rational classical composition.
  B. Asymmetry. Dynamic tension. The unequal distribution of elements which counteract and stabilize with a system of unlike qualities. (See lesson on Golden Section.) Moving, emotional, romantic composition.
  C. Balance is achieved through repetition, alternation, variation, and gradation (diminution and accentuation) of the basic elements.

    1. In symmetry, repetition occurs on either side of the axes of the work of art; any alternation, variation, or gradation in a visual element must be reflected on each side of the axis. Balance of like things. (Think of human body with an axis drawn from heels up through nose and forehead.)

2. In asymmetry, an element may be repeated; however it is most likely to be varied, diminished, or accentuated. Balance of unlike things. (What if you drew an axis through the waist of the human figure?)

   a. A small amount of bright color balances a large area of dull or pale color. (A red apple vs. a brown tabletop)
   b. A small animate object balances a large inanimate object. (A small child vs. a building)
   c. Several small squares balance one large square.
   d. Several short lines balance one long line.
   e. Several thin lines balance one heavy line.
   f. Small areas of rough texture counterbalance large smooth areas.

II. RHYTHM
III. HARMONY

A Brief History of Oriental Art

In the early centuries of the western Han Dynasty (206 B.C. to 009 A.D.), professional artists had little personal freedom, since they were commissioned by the wealthy to do only the work desired by the patrons. These works were usually of a religious nature designed for use in the temples or as decorative panels to be used in the Imperial palace.

Later in the Han Dynasty, a new group of artists appeared who were members of China's intelligentsia. Being independently wealthy, the themes of their paintings were not limited by the dictates of others. Frequently, they chose to depict scenes from the novels and poems they had read. Because of their highly educated background, they were able to make significant philosophical statements through their art. The intelligentsia actually combined poetry with their paintings so that calligraphy played a major role in their art. At the same time, the professional artists continued to paint religious figures or portraits of their patrons. However, unlike the group of artists from the intelligentsia, their technique was superb. Most of these professional artists were attached to the Imperial court.

By the middle period of the Han Dynasty, landscape painting had become a well-recognized genre. The painting of mountains took on a religious significance, or often the landscape was idealized to become a sort of paradise.

In the T'ang Dynasty (618 to 90 A.D.), religious paintings were still quite popular, especially since many new temples were being built and religious wall paintings were needed for these. At the same time, there was new influence from the Middle East. Until this time, Chinese paintings were mainly done in outline form. The

Middle Eastern influence brought about the use of shadows and highlights. This new influence greatly aided in the development of Suiboku-ga.

The philosophical approach to this art was, "painting is not so much what you see as what you feel." This new sense of subjectivity brought about a new school of painting occurring around the end of the eighth century A.D., during the T'ang Dynasty.

This new concept caused a great break from tradition and allowed the artist new freedom. Later, use of the brush was even abandoned and artists painted with their fingers or even with their beards, and also used a splashing technique. Though this flood of experimentation almost approached absurdity, ancient records point out that masterpieces, nevertheless, were created during this time.

In the Sung periods (Northern, 960-1127; Southern 1128-1279), both realism and expressionism were in vogue. The intelligentsia and the Zen monks created in the expressionistic style. The professional painters of the National Academy of Arts in China chose to paint in a realistic style. This academy was set up in the T'ang Dynasty under the direction of the emperors. The purpose was to promote decorative paintings for the royal family.

After the Sung Dynasty was established, the traditions of the Academy were continued as before. Furthermore, official titles were bestowed upon artists of recognized merit. For generations, the emperors were great patrons of the arts. Consequently, this academy, sponsored by the imperial family, became most prestigious and influential. A special "Academy style" developed in the form of Ka-cho-ga, the painting of birds and flowers (Ka meaning flower; cho, bird; ga, painting). This became a basic pattern for later periods.

Emperor Hui T'sung, who reigned from 1100-1125 A.D., was himself quite artistic. Many of his works are considered masterpieces. Because of his own artistic endeavors, Emperor Hui T'sung had great regard for the members of the National Academy of Arts. He demanded strict discipline of the artists, established the entrance requirements and examinations, and interviewed the applicants personally.

The popularity of religious paintings began to decline during this period, with Ka-cho-ga and landscapes gaining favor. Eventually, landscape painting became the most widely practiced style.

For centuries, it had been felt that only paintings of Buddha, humans, or certain animals were inspirational. Therefore, these subjects were the most widely admired by the public. However, in the Sung periods people began to feel that anything in nature could be beautiful enough to motivate the artist to create an inspirational painting, no matter what the chosen topic might be. The realization had finally come that if an artist possessed a superb technique and a sensitivity of composition, any subject he chose to reproduce could be inspirational. Thus, in the Sung periods, the attitude developed that if an artist had the ability to create a moving, inspired painting, he had attained the essence of art.

By the time of the Northern Sung period in China (Sung Dynasty: 960 to 1127), the form of paintings of the intelligentsia, Bun-jin-ga, was well established. This movement greatly influenced the style of the Ka-cho-ga and the landscape paintings in the direction of idealism. The Bun-jin were the highly educated faction in China, particularly in the field of philosophy and the literary arts, and were not only scholarly, but politically oriented and held high positions in government. Socially and philosophically, they lived above the common people. The paintings done by the Bun-jin were actually amateur paintings, but because they were done by men of noble birth and fine educational background, the intelligentsia believed these works to be far better than the technically superb works of the professional artists. This attitude was characteristic of the class-conscious society in China at the time.

The philosophical approach to art which the Bun-jin developed was unique. They felt that perfection of technique was not so important as the sophistication of style that would create an element of spirit in the painting. They believed that the simple professional artist was not intellectually equipped to produce this element in their paintings. This attitude was brought out in the continuous repetition by the Bun-jin artists of the traditional subjects of pine, bamboo, plum, and orchid in their painting. Myriads of paintings of these four "spirits" were done through the centuries by the Bun-jin in their effort to prove that each could take the same subject and lend spirit to it in a different way.

Later, this attitude of the Bun-jin toward black ink painting was adopted by Zen monks and philosophers, thus allowing them the same freedom of expression. They eagerly accepted this philosophy, since they,too, felt that capturing the spirit of the subject was more important than perfect technical execution.

Thus, in this period, there were two opposing philosophies toward black ink painting, or Sumi-e--that of the Bun-jin and that of the technically oriented professional painters of the National Academy of Art.

The philosophical approach to Sumi-e which the Bun-jin developed eventually influenced the attitude of the Academy artists toward Ka-cho-ga and landscape painting. Whereas before, the Academy had stressed realism, they now tended to approach art more subjectively. They, too, sought an emphasis on "feeling" within a painting. For example, in landscape paintings the frequent use of a mountain as the main subject demonstrates the personal feeling of the artist that this cool, serene, and secluded mountain is the ideal place to be. This attitude was responsible for the development of the three-level concept of the main subject, often a very high mountain regarded as sacred and unapproachable (future); the secondary subject which could be a beautiful quiet mountain that is possible to reach (present); and the tertiary subject, perhaps a village or town, or even a small path as a suggestion of the city in the distance (past).

The development of these philosophies of art in China during the Sung period (Northern Sung), especially the philosophy of Sumi painting, strongly influenced Japanese artists and resulted in the establishment of the Japanese version of Suiboku-ga, know as Sumi-e. It is this form of Sumi-e, developed from the Northern Sung influence, that is used throughout the discussions in this study.

Japanese art critics consider the paintings of the Sung and Yüan periods (1206-1368 A.D.) the greatest in oriental art. However, the art produced in these dynasties differs greatly in basic concepts. Sung dynasty painting is the result of the artist's attempt to paint nature as he sees it. The Yüan artist painted according to his feeling toward his subject.

Though most great Chinese art was done during the periods of the Sung and Yüan dynasties, the peak was reached during the Southern Sung and Yüan periods. This was the golden age of art in China, particularly for Suiboku-ga, or Sumi-e. Since many of the Sumi paintings were done by unknown or nonprofessional artists, such as Zen monks, their works were not in great demand in Chinese art circles of the time. As the Zen monks moved to Japan in order to introduce Zen philosophy there, it naturally followed that they introduced their art form also. This simplified form in the art of Sumi-e was welcomed by the Japanese.

The Philosophy of Oriental Art

From ancient notes we find that the basis of the philosophy of Chinese art was known as "The Six Rules of Painting," the first being "spirit and liveliness." Success in creating the spirit, mood, and character of a subject was, at one time, considered the highest ideal in Chinese painting.

Another ancient volume also mentions these six rules, but with some variation, particularly as to the emphasis in rule 1. In this latter volume, "spirit" is obviously interpreted as meaning the artist's spirit. It was evidently felt that the artist's spiritual and moral character should be of a high level--imperative for his successful creation of spirit in his works. This "spirit" was also felt to be the special talent inborn in the artist.

Rule 2 dealt with the technique of "bone structure." Just as the human figure fails to appear lifelike if there is merely flesh (color) and muscle (form), but no bone structure (line), so a painting lacks life if there is not strength to its line. Thus, lines with life are the backbone of any great painting. It is easy to see how important line is in the composition of Japanese and

Chinese paintings. The strict discipline necessary for the calligraphy used in the daily life of China and Japan is obviously carried over to the art of painting.

Rule 3 dealt with "shapes and forms of subjects," rule 4 with "the variation of color tones." Realism was encouraged in shape, form, and color to retain the true characteristics of nature.

Rule 5 was a comment on "the arrangement of the composition," the thesis being that sensitive and appropriate composition was mandatory for a successful painting.

Rule 6 called for the practice of copying masterpieces. It was believed that this copying was excellent practice for perfecting one's painting technique and sense of composition, and for developing a feeling for tradition.

Student Evaluations of Sumi-e Lessons

From the senior fine arts course

1. I found myself suddenly able to discuss art, specifically sumi-e, intelligently or at least semi-intelligently. I was riding home on my bicycle when I saw a man standing on the sidewalk with a sketchbook and pencil. I stopped and talked for awhile, about what he did, about what I did and finally about what he was drawing. He was working on a pencil sketch of a house with some colorful flowers in front, so I asked him if he was going to paint it (the sketch) and then changed my mind, and asked if maybe he could just paint the flowers, just a touch of paint like the more modern sumi-e. He decided I knew what I was talking about.

It seems to me the most practical application of art is in everyday life: ads, movies, architecture, talking to people and so forth. I'm learning about the everyday applications, but I want to do more. I wish to be a photographer and I want to learn art so thoroughly so that I can truly say photography is part of art. Sumi-e has taught me to visualize things in black-and-white and more important, to visualize in lines and forms, which are the basics for composition.

Through the course, I have had the privilege to see quite a few films on Japanese art forms, such as acting, singing, dancing, puppet plays, crafts, architecture and others. These forms have served basically for many centuries and show the stability of the oriental cultures. It surprises me how Japan has changed so much in industry.

2. The course on Japanese Culture was a worthwhile experience. It introduced valuable artistic concepts which will be of help to me, personally. Even though the course was rather short, I felt that (the teacher) covered many significant forms of art and conveyed the

placid, simple, humble characteristics, which Japanese culture thrives on.

My basic criticism of the course would center around the lack of continuity. I felt that more relationship should have been established between each of our Thursday sessions, instead of what seemed to be separate, distinct lessons on forms of Japanese Art.

It would be my suggestion for this course to have some predetermined order and I would further suggest that the instructor should establish more relationship between each session and try to instill in the student a better understanding of how the concepts found in each of the Japanese Arts overlap in all the art forms and that the basic concepts are found in all the arts (landscape, painting, drama, etc.).

My exposure to Japanese culture, beforehand, was quite limited, so I found this course to be interesting and informative; it did an adequate job of covering many aspects of Japanese culture!

Note: (The teacher) should have given a little more introduction to each film and maybe had some mimeographed material or notes for us.

3. I feel that the unit wasn't very good because we really didn't have enough time. We never learned how to paint but we did see these films on the culture. This is what was important to me. These films showed me a lot on the culture of the Oriental. This was interesting because before this I never had had anything on this type of art. Now when I look at pictures and architecture I can try to tell if it has any Oriental influence. Value-wise I feel that having this unit enriched me to appreciate different types of painting, architecture, and other things of different culture more so I can enjoy both with more pleasure and see parallels. If we had had more time for painting maybe I would have improved my painting through this unit but we never learned how to paint so I never had this advantage. If possible it might be nice if you could show one more culture. It seemed to me also that this unit could have been a little bit more organized.

4. I feel that the Japanese unit was extremely interesting and valuable to the class. For me, it was the first exposure to Oriental art. I learned how to use sumi-e techniques and saw how others had used them. Many of the concepts used in the ink painting were new to me and others were clarified. I took a different view of some of the techniques which I have previously worked with, and I can now explore them in new ways.

Use of empty space, suggestion of color, and transfering my energy to the paper are three of them. It was interesting to see how, with practiced strokes, a beautiful painting can be made. The finished product is simple and beautiful. I plan to explore the sumi-e painting more.

The movies and explanations of Japanese culture and crafts were also quite interesting. They were a new experience and I enjoyed being exposed to them.

The Japanese unit was very worthwhile and interesting. It gave insight to different arts and culture and showed how to understand them. It made me want to explore it in more detail, and to explore other cultures and foreign arts also. I would enjoy more time in class to paint.

Fine Arts Assignment

You have been assigned a reproduction of a picture which will be the basis for your personal involvement in Creative and Aesthetic Vision.

Our next several weeks will be involved with three major topics:

The art object
The artist
The viewer

Throughout this study you will be doing an in-depth study of the picture given to you. The four levels of study will progress on the following basis as outlined in our lesson on Aesthetic Vision:

1. Description
2. Analysis
3. Interpretation
4. Evaluation

Step 1 of the aesthetic response requires you to:

a. Write an objective description of the picture devoid of personal reaction or response, interpretation, or evaluation.
b. Write a subjective response to the picture.

This will be done today in class.

In each instance you will think about the medium--form--content (subject matter).

1. Medium is the material and might involve comment on technical handling thereof.
2. Form will include how the artist has organized (composed) his subject in media (color, line, texture, shape).
3. Content here should include the subject matter (what it is about) and how it is arranged on surface.

Step 2 will require investigation and analysis of the painting in historical context as well as with regard to formal and technical matters.

The artist of the painting will be the subject of a report to the class. You will consider the art object in relation to the artist. Also, some consideration should be given to the artist's use of light, space, time, and movement.

Step 3 will require interpretation of the stated subject and latent content in relation to the artist's biographical situation and relation to your own individual position. This will require your reading interpretation by authorities and writers who have studied your painter and painting.

Step 4 will require you to become involved in establishing criteria that are valid in evaluating the art object, the artist, and your own experience as viewer of art and of life.

xxxx

The preceding assignment was given to subfreshmen (grades 7-8 combined) at University High School. It appears in Unit I (see Appendix G). The following are seven sample responses. First, each student's response to the painting on the first day it was assigned (early in the semester) is given. This is followed by his response to the same painting at the end of the semester.

Student 1: Description of Painting First Day It Was Assigned

Rembrandt, Young Girl at Half-Open Door

The painting is completely realistic, and it uses mostly cool colors. The only bright colors are on her forehead, left hand as seen from behind her, dull yellow background, and red beads around her neck. The colors used are brown, black, white, red, grey, yellow, tan, and it is very hard to see the brush-strokes, unless you had a magnifying glass. At the top of her forehead there seems to be a completely clear white area where a highlight is seen in the painting. The girl has her hands resting on a wooden gate. Her lips, eyes, and necklace are the only parts of her which are painted red. Her hair is worn up and a silk ribbon is tied around it. Her eyes are looking to the left if you are standing and looking at her. Her head is tilted left so that you only see her right ear. Her hands are placed before her, white and beige dominate her hands. There is a great deal of shadow in the painting and most of it is situated on the left side. I feel this painting represents a mother finally done with her housework between the 15th-16th century. And after her work she opens her gate and looks out upon the sunset. She is waiting for her husband to come home from the fields with her sons. There seems to be a light behind her body, and her face shows that she must be a very good housewife who is contented and runs a good house. Her expression makes me feel that she must be happy and proud of the nice house which she lives in. By the clothing she wears she must have a well-to-do husband that allots her a certain amount of money every once in a while. She looks very capable of doing her jobs well. She seems by the look upon her face to be a happy wife. Yet I am sure she is able to get her own way when she really wants it.

End of Semester: Analysis and Interpretation

Rembrandt's materials used in making the painting were oil paint, canvas, thin and thick brushes, and 100 x 88 canvas, plus a wooden frame upon which he mounted the canvas. Rembrandt applied his colors all very precisely, and opaquely. Because as you can see in the painting the objects there all are represented quite solidly. He also created texture not by the paint as much as line (refer to lower part of dress and wood paneling). And Rembrandt blended I think all the colors of the painting because if you look carefully at the necklace, collar, dress, background, and all else in the painting you will be able to see that there are no pure colors. This painting is very precise or Rembrandt wouldn't have been able to make the painting (refer to collar and face). Rembrandt blended very well, on the face of the young girl in the cheeks you can see that a red paint has very skillfully been applied and blended into the rest of the cheek. This makes the cheeks appear rosy. In the background you can see that the darker blended black slowly melts into a yellow light behind the back of the young girl. Rembrandt may have used a wash in the black background of the young girl but he has painted this area so well it is hard to tell.

When Rembrandt applied the pigment to the ground he was able to create rhythm, balance, movement, and the illusion of three-dimensional space. He created rhythm by (refer to lower portion door and dress) placing a blended color such as brown down in the shape of an object such as the door and then painting over the blended and mixed brown with black vertical lines. This causes rhythm and movement at the same time. But this movement is more of an inside movement. On the dress Rembrandt made a lighter surface and again accented black vertical lines painting in shadows. In movement Rembrandt used these texture lines and had them go across the page or up and down. This gave your eye a regularity and repetition which causes movement (refer to dress and color).

Rembrandt creates balance. When he painted the large black mass of dress he would offset it with a large mass above the young girl's head. Also the detail of the dress and wooden door were offset by the detailed head. On the right side of the painting there is much more wood than on the left side so to counterbalance it Rembrandt painted the figure over to the left. Rembrandt also created the illusion of three-dimensionality by overlapping and special background. Rembrandt placed the half open door in front of the young girl, but in another way he painted a light mixed yellow background behind the young girl. So in conclusion he painted the girl over a background. He also created 3-D by painting areas lighter in some areas than others (refer to lower portion of dress).

Form. Line in the picture by Rembrandt is used to show form and shape (refer to body of young girl). He uses many curved lines as seen on the dress and total body of the girl and straight lines which he uses to show movement as well as curved lines and texture or repetition. Vertical and horizontal lines are like curved and straight lines, they cause a feeling of texture, movement, and overall shape. Not many diagonal lines were used and mostly they were used for showing blending (refer to arms).

Rembrandt used dark, medium or light, thick or thin lines as seen in the face, dress, door, and rest of wood. All these lines were used many different times and in many different places (refer to lines).

The artist Rembrandt alternates the thick and thinness of lines and the type that they are. Some may be delicate and others may be darker and rougher. When he alternates these lines it causes an interest and not always repetition.

Rembrandt's varying of lines such as on the lower portion of the dress makes a shadow or creates a character to lines; and he does this to keep an interest and to add feeling, motion, and a general character. In the gradation of lines I put it under varying lines because I feel variation and gradation of lines are relatively the same.

In the total picture of the young girl Rembrandt's lines play a very important part in creating new form, and many other factors of the painting.

Rembrandt used mostly cold colors in his picture with just a hint of warm colors on the girl to make her seem human. The only place on the young girl that he did put the hint of warm colors was the necklace around her neck and the red on her lips. The cool colors Rembrandt used were black which was on her dress, dark brown placed around her on the wooden door, and the tan on her head ribbon, and on places of her skin. Rembrandt mixed most of all the colors he used, so in the painting there are only a couple of true pure colors. Black is often mixed with red or white, causing there to be no true black on the young girl's dress or sleeves. The tan color on her cheeks is blended in with some red, and the brown of her hair is mixed with black and white; only the red on her lips and necklace are completely pure and even they are mixed slightly with black. Rembrandt uses many other presentational objects such as the many geometric shapes in the painting. The young girl's head is a circle, her collar is a half bottom circle, half way above the young girl's waist including her shoulders makes an almost complete circle. From her waist down there is the top half of a circle which includes her hips. The whole painting is a rectangle standing upright. While the portion of the painting inside the wood also makes a small rectangle standing upright.

When Rembrandt painted he wanted the viewer to be carried across the screen by the movement of the elements which he created. The way Rembrandt placed the hands of the young girl. Your eyes start first by finding the largest and darkest object, her dress. Your eyes then move to the left hand which carries your eyes to the door and then the right arm; your eyes follow up the arm and to the collar and face. This places your eyes on the most intricate work of the painting. Rembrandt also creates a motion which carries your eyes across the page by the way he has a very dark side on the left and then the way it gradually becomes lighter. The way he painted the bottom of the door there is a panel of brown and then a streak of black; this also carries your eyes across the painting in a rhythmic way. The light background which is behind the young girl's back is something that draws your eyes back from the darker front; there is such a contrast from the black to light that it becomes an active movement, while most of the other movements are not as active. Rembrandt makes the movement through his painting not completely direct, but makes it so that your eye and mind ponder and look at the different things before your eyes are brought to the place he wants them to be. Such as the movement from one arm to the other. Your eyes look around also while they are brought around.

Rembrandt creates balance by using a number of different painting schemes. The lower portion of the painting is very dark and heavy. Rembrandt offsets this by placing a dark black background above her head, but by also including the head as an object to offset the dark dress. Rembrandt applies his dark black behind the head of the young girl making the background very heavy so that it would offset the dress. Rembrandt doesn't make the balance which is made by placing one square on one side of the paper and then placing another square on the other side of the painting. He uses a much more abstract manner. Rembrandt makes three-dimensional space by placing objects in front of one another, such as the door painted over and before the black lower part of the dress. The door seems to have been painted on much harder than the very heavily painted dress. All the elements Rembrandt creates all build up toward the illusion of space. When Rembrandt places a light color behind a darker color, such as the light background to the left of the girl, it makes the painting seem to have three-dimensional space. All of Rembrandt's presentational elements work together to make a very fine painting. They harmonize each other by setting each other off such as the dress and the red beads around the young girl's neck.

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Rembrandt portrays all his representational objects very precisely and realistically. The young girl is very realistic and could be easily seen in this world as being real. The door and wood around the young girl are also very realistic and also add to the total expression of the painting. Rembrandt's frame of wood portraying the wood becomes related to the young girl by the way it frames her body and countenance. The lower wooden door is connected to the young girl by the way she has her hands resting and grasping the door. This is the only physical contact in the painting and as it can plainly be seen the young girl is the only one in the painting.

Content. I feel that Rembrandt's total expression of the young girl represents peaceful serenity. Rembrandt's expression which he created on the young girl is hard to understand. It as I see it represents a smile, a worried glance, a conniving mind. Her smile and the expression of her face is so complicated that you cannot find the meaning of it. It is like the Mona Lisa in this respect. The young girl's prim dress, starched collar, all set off by the wood creates the expression of a neat, clean, capable housewife who runs the household by conniving, then by force. This painting also represents a calmness and serenity by the way that there are no other figures rustling around causing action. Everything the young girl has on is peaceful and doesn't represent any action. The setting she is in is also peaceful and flowing.

All of Rembrandt's components contribute to the "entire expression" by building the texture which makes feeling, and the form, colors, lighting which completely makes everything in the painting. Of course Rembrandt's placement and all his work with the shading and any other wor contributes to the "total expression."

Rembrandt made feeling by the way he used his components. He applied paint very exactly and precisely. This made feeling of primness on the dress and whole girl.

Rembrandt's line was flowing. This caused gracefulness and it contributed to the overall calmness and primness. The shoulders and dress represent the idea of line and way it contributes to the entire feeling. The one girl who is framed by the sides of the doorway and the door makes up the atmosphere. The feeling would be completely different if you were to place the subject matter for the Lion Hunt in the center instead of the young girl.

All of Rembrandt's components and the way he has used them in the Young Girl at the Half-Open Door, reinforce themselves to make a unified expression. The rest of the painting builds the young girl up so she stands out and the background is also peaceful. It makes the whole painting completely unified into one complete strong expression which is pretty and easily defined.

Student 2: Description of Painting First Day It Was Assigned

Delacroix, Lion Hunt

Description. In the painting there is a central area, which is lighted. The other areas in the painting are darker. There is a land area, in which the light is. Above is the sky, which is mostly cloudy. The main part of the painting is the light area, in which there are two lions (male and female), two horses (one brown and one tan), and eight men (in flowing Arabian costumes). The scene enacted is a lion hunt. In the foreground is the male lion. One of his paws is resting on a live man, who is supporting himself on one elbow. In the man's hand is a sword, which he is pointing at the lion's chest. The lion's mane is blowing, and the lion is snarling (or roaring). Behind and to the left of the lion is a kneeling man with a turban on his head and a sword in his hand. He is bending over looking at the lion. To the right of the lion is a man who is running towards the lion with a sword in his hand. This man is dressed in white. Directly behind the lion is a dark man with a red cloak and a spear, which he is pointing at (and a little behind) the lion. The farthest figure is a man with a very large red cloak and armor, who is brandishing a spear. He is riding a brown horse with a white stocking and a golden mane and tail.

In the left hand side of the picture is a large yellow-white horse, lying on its side with its head in the air. The horse has green trappings and saddle. On the horse's rump a snarling lioness is crouched. She has raked the horse's side with her claws so it bleeds. Halfway to the ground is a man. He is looking at the lioness, and it looks like he is falling. He (the man) has a sword in his hand. Behind the lioness is another man in a white, billowing cloak who is pointing a spear at the lioness. In the background of the picture is a dead man.

The clouds are dark, and so is the ground.

Interpretation. The painting adds up to give a feeling of a fast, dangerous game or sport, in which the motion is fast and exciting and absorbing.

End of Semester: Analysis and Interpretation

Medium. The materials used in The Lion Hunt are oil pigments, a 30 x 39 canvas, and brushes. Many colors of pigment are used, the most vivid of which are used in the central area. The brushes have been used to make flowing rhythmic line, but they are used to give the painting a slick surface, and no or little surface texture has been used. I could not say if or if not a palette knife has been used, but if one has, then it has not been used in the manner of Hans Hofmann, etc.

The medium has been applied opaquely, so the actual canvas does not show through. On the animals in the painting, the oils have been applied in short, directional, strokes, and give the effect of fur. This is especially noticeable on the male lion, around his stomach and his mane. The pigments have been applied more carefully in the areas of clothing, where the paint has been carefully shaded, and small lines drawn to give the exact wrinkles in the clothing. The medium has been applied so things sort of melt or blend into things around them. For example, in the foreground on the area with the male lion with the man underneath him, the reclining man's raised arm and the shadow under the lion blend together to form one area.

The colors are bold and vibrant, and no pastels or washes have been used except for a few in the sky area.

The application of the pigments to the canvas gives a feeling of balance, rhythm, and movement. The application gives a feeling of balance by the way the rougher application balances out the smoothly applied areas of the garments. Where the lioness is crouching on the horse the roughly applied area of the lion balances out the area of the man's robes. The way the pigment of the lion's mane is applied gives a sense of rhythm by its flowing manner and streaming lines of the individual hairs. This flowing quality also helps give a sense of movement. The way the pigment is applied to represent the muscles in the men and horses gives a feeling of great power and movement by the bulging, knotted areas of muscle. These give power and a sense of realism to the portrayed action.

The application of pigment gives an illusion of 3-D space by the overlapping of blobs and short lines of paint to give the effect of hummocky, hilly, diminishing space. This is especially evident on the lighted foreground.

Form

Part I, line. Delacroix has used line boldly and vigorously to make flowing and free areas. His lines vary from wild, fast, curvy lines to more slow ones. The lines work together to give a sense of motion and windiness. He uses line to give texture to the lions' fur, and to give a sense of three-dimensionality to the clothing areas. The lines give a lot of interest to the picture by their contrast, like the contrasts between the basically horizontal lines of the sky and the clouds, and the billowing, curving contour line of the man's white cape. The lines in the background seem to point out the subjects in the central area of the painting. Delacroix varies his lines by the area that they are in to give the effect of texture to different areas. Most of his lines are formed by having two different areas side by side, or overlapping, or by having the shading of an area much lighter or darker than the rest of that particular area. The visible line is mostly varied by the width and length of the line within any given area. For instance, in the area of the lion's body and limbs, a yellowy-tawny pigment is used with variations in the width of the specific lines, and their length and flowingness, but little variation of tone and color are used.

Most of the lines used are curved or twisted. They help to give a feeling of flowingness and rhythm to the painting. They also help to lead the eye from place to place in the painting. For instance, in the bottom left hand area, the man falling off the white horse has a scimitar in his hand. This scimitar is curved in such a way as to lead the eye back into the central area of the painting. This applies also to the curve of the lion's tail in the lower right hand area.

Part II, color. The color used in the painting varies considerably, going from bright reds and blues to greys and blacks in the background. Most of the bright, exciting color used is in the central area, as a contrast to the darker, more neutral areas in the background and sky. For instance, the bright red of the man's garments sets off and is set off by the dark, rocky, hilly area behind it. This also applies to the central, kneeling man's blue pants, which are bright and vivid in color, and contrast with the background. The yellow-gold color of pigment on the lions is also bold and striking. These colors work together to form a center of interest in the painting. By placing all of these bright colors in one basic area, Delacroix has given the eye a definite place to go by placing all or most of the bright colors together. He would not have achieved this as well if he had spread the bright colors all over the canvas.

The colors have been used in many different tones and hues to create perspective (space), rhythm, and a sense of motion. The tones create 3-D space by having a variety of tones of color in a specific area. On the kneeling man's blue pants, the brightnesses and darknesses of blue give the illusion of 3-D folds in the material. The blue pants area and the cloaks of the other men give a sense of rhythm by the variations of color within them. These variations also give a sense of motion by giving an appearance of blowing in and out, which happens to real clothing in real life, and is thus easy to see and get the feeling of motion from in the painting.

Part III, texture. There is little surface texture in the painting. The painting has a rather smooth, shiny finish so nearly all of the texture in The Lion Hunt is just a feeling of texture, and isn't as prominent as the texture in The Golden Wall or paintings like it. The texture in The Lion Hunt varies from the roughness of the lion's fur to the smoothness of the men's garments. The texture gives interest and reality to the painting. The texture variation provides interest by having differently textured areas together. This is evident in the area of the lion, and the man underneath him, and the ground underneath the man. The texture (rough) of the lion's fur contrasts with the clothes of the man underneath him and the blobbish application of the paint to the ground area. In fact, each area of the painting has a slightly different texture, which provides an endless series of contrasts in texture. These relationships provide reality, because in real life, everything has different textures, too. However, if you categorized these textures, you would find that they would come under headings such as fur, material, and ground, so these textures are enough alike to give a total picture that works together.

Most of the texture is created by line, and variations of line and color. For instance, the texture in the lion's fur is created by using some short, fat lines over more solid lines that run together. This texture is also created by the use in variations of color (in this case, shades of yellow/gold). The flowing lines in the folds of material, and the softer variations of color, give a feeling of smooth texture.

Part IV, tone. The tones that Delacroix has used vary considerably to give the effect of light falling from a specific area, and a feeling of three-dimensionality. Delacroix has used his darker values on the left sides of most of the areas, and has worked them gradually into the lighter tones of color on the right. An example of this is on the front of the white/tan horse. The tone of pigment is lighter towards the left. The variations of tone also give more specific shadows behind things. This leads to an effect of three-dimensionality.

The overall tone of the painting is having lighter tones in the central area, and darker tones in the background. This general variation of tone gives an immediate center of interest: the central area.

Delacroix has used variations in tone to help give texture to the painting. By either blending tones, or applying them together more sharply, he can get a smooth or rough texture. His tonal variation also suggests 3-D space by being applied so as to give a sense of the folds or bends in things.

Part V, shape. Most of the shapes are rounded and flowing. They are very realistic and represent things in real life. Most of the shapes have no contour lines, but are identifiable because they overlap with other shapes, or are separate from them entirely. The shapes are created by areas of color and line and texture, which form recognizable objects. These shapes work together, and create a sense of motion and 3-D space. They create motion by their various lines and textures, which flow and curve and interact to create motion. 3-D space is created by overlapping shapes, and using various colors, textures and tones.

Content

What is the total expression?

I feel that the total expression of The Lion Hunt is one of danger and excitement. I feel this way for several reasons. First, the subject matter is exciting. Delacroix has used active, twisting and curving lines to give an effect of fast motion. This is obvious in areas like the lion's mane and the men's capes. In the central area in which most of the action takes place, Delacroix has used vivid, exciting colors like bright reds and blues (notice the central man's pants and the dark man's red cape). This use of vivid color in one area only, accentuates the other elements that give an impression of excitement and danger. For instance, the exciting feeling I get from looking at the area with the lion and the man, and especially the lion's mane, is mostly from the use of flowing, curved line, and a variety of tone. But without the vivid shades of yellow, the line and tones wouldn't stand out as much as they do with the yellow.

Delacroix has used a variety of shapes, lines, and colors to make a total composition, and to lead the eye from place to place in the painting. An example of his use of shape is (on the left hand side) a man's white cape. This shape seems to swoop up, but then heads back into the central area; as the eye follows it, the eye follows this shape back into the central area. An example of his use of line is (on the right side), the line of the dark man's spear. This line is diagonal, and seems to point back into the central area of the painting. Delacroix has used repeated colors in the central part of the painting that lead the eye from area to area. One of these colors is red, which is repeated in different shapes throughout the major area. Delacroix has repeated his textures in balancing area to make the painting have balance. Supporting this statement is the fact that the texture of lion's fur is used in the balancing areas of the foremost lion with the men around him, and the lying down horse, and the lioness plus the figures around that area. In both of these areas, the same texture is repeated so one balances with the other. All of the elements work together harmoniously and rhythmically to create a beautiful, exciting work of art.

Student 3: Description of Painting First Day It Was Assigned

Vincent Van Gogh, Self-Portrait

Description. The portrait is chiefly a blend of reds, greens, browns, and golds. All these colors are blended in some way so that each has a relationship with the other.

The painting has a rough and highly textured surface. The background is a blend of red, green, and light blue. Because of the texture, the colors are very obvious and distinct.

The man's hair color is carefully blended into a golden yellow color. His forehead is a light, fleshy color, highlighted probably by a light spot caused by light. His whole face has a smoother, wispier texture than the rest of him. His eyebrows are a darker color with a touch of green going vertically. Between his eyes, there is a line, a rather deep one at that. His eyes are highlighted with red around them. His nose is rather voluminous, and is obviously very capable of reflecting a great deal of light.

His hollow cheeks show off his high cheekbones. A great deal of contrast is shown between the redness of beard and mustache, and the pale color of his complexion. His neck then darkens under the shadow of his beard. The whiteness of his collar contrasts a great deal with his dark brown, open-collared coat. His coat is a highly textured blend of brown, red, yellow, green, and white.

The figure in the painting is very simple and uncomplicated. The lines of texture are, but not the lines of the contours.

The man appears very grave and serious. His pale complexion, hollow cheeks, high cheekbones, and red eyes show a look of worried or tired feeling. Since the picture is dark, it looks like he has to make an important decision.

It is a look of determination and concentration. The only thing that speaks against this is the fact that his mouth is partially open.

End of Semester: Analysis and Interpretation

Medium. In this painting, it would be rather hard to tell of the materials used in it because it is, of course, on a post card. Nevertheless, the following answer shall strictly be my opinion and interpretation of the medium.

The painting was probably done on a canvas with oil paint, because in Van Gogh's time it would seem very common to use a canvas rather than a board. The artist probably also used oil paint, because such an impressionistic effect as this would have been very difficult to achieve if it were done with anything else.

For more detailed work such as the entire head, it would probably require the use of brushes. But as for the background, it was most likely done with a palette knife to create a rough, highly textured effect.

The application was obviously opaque and perhaps maybe even impasto for the background with a palette knife. The background is definitely distinguishable; the red spots are quite uniform. The whole painting is highly textured with really no specific pattern to it. But the parts with a rougher looking texture are all uniform in terms of the placement of the colors. From the left side of his coat, the background's red spots begin to create a circular motion coming from his coat.

The colors used create a rhythm, balance, movement, and the illusion of a three-dimensional space. Some of these "creations" are involving other factors such as line, tone, texture,etc. Anyway, rhythm is very evident in the face and facial features. The straight lines give a rigid effect to both the rhythm and movement. The person is well balanced because he and his shadowy background to the right equal out the rest of the painting. The man is also quite well centered and the colors are well balanced, too. As for a three-dimensional effect, there are many factors that contribute to it. The shadings, colors and gradual blendings around the main lines and shadowed areas help a great deal. There is also the use of perspective and the angle at which the body is turned. The use of perspective is shown by the way Van Gogh placed the figure itself at such an angle to show that the body is turned at a slant. There is a whole feeling of roundness in his face because of the shading near the edges of the lines to emphasize roundness, and circular lines in the face and the circular pattern in the background. The general effect of lighting, especially on this forehead, makes it appear more forward.

Form. As far as lines are concerned, most of them are only noticeable in the body itself. Since the background has a rather coarse impressionistic style, it merely has spots of color and practically no lines at all. The same goes for his coat also. But as for his face, there are many different types of lines. There are lines in his beard, mustache, hair, and eyebrows, and finer lines for his skin. This contrasts a great deal because his eyebrows and nose break up the uniform consistency of the finer lines in his face (so do the heavier lines around his eyes). The actual outline of the figure is rather simple. One contrasting part was his profile on the left side. There is emphasis on his high cheekbones and hollow cheeks, and protruding forehead. His hair and their lines fade into the background. The circular lines in his face, and light and dark tones, emphasize roundness and reality.

The lines in his face create a circular pattern. On the left side of his coat, there is also a certain unity within the lines because they are of the same kind and are applied in a same manner. This unity is carried on into the background with a circular pattern also. Just about all of the elements help create a circular motion in the painting. This motion appears to be fairly smooth and peaceful. Because of this, his head is the main center of interest, then his coat, and finally the background. They each lead to one another. My point of view ends above his left shoulder at the background. Of course, because these lines are rounded they give the illusion of a three-dimensional space. I think this does create a symmetrical balance, because the circular lines seem to be coming from a central spot at the middle of the page. As they swirl around, they are united and connected because they are of the same type.

The colors of the painting are very connected schemes. Van Gogh uses browns, greens, reds, yellows, blues, pinks, whites and blacks. The colors (or at least some of them) are used in different areas of the picture. His head starts with yellow, then goes to red and green to gradually blend in with the background. His forehead is light, his eyebrows green, and his eyes red. As you scan his face, the lower portion gradually gets darker. His red beard and mustache accent his face and contrast with the rest of it. His neck becomes darker and contrasts a great deal with his white collar. His coat is a mixture of brown, green, red, and yellow, but each color retains its own characteristics because of its application done roughly by a palette knife. The background contains red, grey, blue, green and black.

There are many different degrees of color. For instance, his beard is red, but his lips are redder. Color with the help of line, creates many different types of motions. In his hair, the change of color gives a speeding type of movement. In his beard, the touches of green add interest and put emphasis on the straight lines. In his coat, the motion leads to the background because of the lines and because of the repetition of color. The same goes for the background. This motion makes my eyes head for his hair, beard, and coat. Especially his coat because of the thick slow-moving brown lines.

There is also a three-dimensional effect because the colors get darker due to the angle at which the body is placed. Near the edges, the lines also get darker and his forehead gets light to show from which angle the light is coming.

The colors seemed well balanced to me. His very dark coat is neutralized by his light complexion and the background is sort of in between.

Again with the help of line, the colors are united and interlocked, even though there is a great deal of contrast at times.

This painting appears to be highly textured all over. The texture is actual and was created by the medium. It looks very intentional because I think Van Gogh is expressing his feelings through the rough surface of this painting. It makes you look around to see the different degrees of texture that could have been affected by color or line to give a confusing illusion as to which area is more textured.

The texture in this painting does create a certain motion. The background is circular with tinier, finer strokes, but the coat is rather circular with thicker, longer strokes. The face does not seem to be very textured, except for the mustache, eyebrows, hair, and beard.

The texture, along with line and color, creates a three-dimensional effect of turning, circular strokes around the edges to give the illusion of roundness. It is well balanced because of the highly textured coat which neutralizes the smooth face. The background remains rather in between for the others. The textures seem to work well together. It seems like the face was done with a brush in long, smooth strokes. The palette knife did the background with short, deliberate, colorful strokes. The right side of his coat was composed of slightly larger strokes, and the left side was the largest of all. There is the obvious presence of many different degrees of elements involved in this painting.

To me, tone basically creates the illusion of a three-dimensional space. There really doesn't seem to be any kind of motion caused by it. If there were, part of the motion would be due to the other elements. But the light spaces would probably tend to show speed and the dark spaces would show slowness. It's just the feeling I get that makes me think this way. The light areas do advance as the dark areas recede.

Tone is usually used to show three-dimensionality. On his forehead, it becomes very light to show that the light shined on that certain part of his face. Because his body is turned, his right side is shadowed by the rest of him. His head and chin also shadow various areas near his neck and collar. In the background to the right it becomes darker and the dots become more intense and closer together. At least that is what I see. His nose and mustache shadow the right side of his face just as they normally would.

I don't see how you could consider tone asymmetrical, because it appears where it should appear. One other element that helps it appear to be balanced is color. The dark tones and light tones neutralize nicely and the dark part of the background balances the light. The tones work well together except for one thing that puzzles me. The light is specifically on Van Gogh's forehead to the left side. And apparently his shadow is on the left side also. This is physically impossible because the shadow would have to be on the other side!

While I am talking in terms of shape, I am speaking of the general shapes I see in the picture. His head is mainly oval, squared slightly by his high cheekbones and hair, and pointed at the bottom by his beard. The rest of him is more or less geometric with straight lines also within the coat. In my opinion, the motion given by these shapes is mostly the way the shape is. For instance, if the shape were round the movement would be circular.

I believe that the illusion of a three-dimensional space would have to be created solely by roundness. This illusion is given by the head. But as for his shoulders and chest, they depend more on shading, texture, and perspective to have a three-dimensional effect.

The shapes seem to balance out each other because they are very opposite. Though the background does not have a shape of its own, it seems just like the others were placed on it. They both work together also because the artist has tried to make them appear quite real with the aid of the other elements.

The main figure in the painting is a man from the chest on up. Van Gogh (in my opinion) tried to portray the figure realistically from actual reality even though he seemed rather mentally disturbed. It seems to me that he would have made it more distorted maybe like his state of mind. But actually, it appeared to look very real because he included all the characteristics and elements that would make a painting seem real.

There are no other figures or objects that make up the background. Van Gogh seems lost but very capable even though he is in the middle of the painting. There seems to be no motion made by the figure itself. There is, though, motion within it. But I do see motion in Van Gogh's face; a worried, grim expression.

I get a very inward feeling of motion when I see the painting. To me it is very calm and static. It really should be an outward motion because there is the use of shading and other elements to make a three-dimensional picture. The motion is relatively uniform until it gets to the different types of textures. Since there is only one figure in the painting, my eye looks at it first, it being the point of interest.

The placement of the figure does create the illusion of a three-dimensional space because the figure is placed at an angle. With the use of perspective and tone, there is a complete three-dimensional effect.

Because the figure is placed almost in the center and is just about the only object in the painting, it is obviously very symmetrical.

In order to have created such a painting with so much reality, I now see why representational form needs presentational form. Without it, there would be just a plain figure with no color, shape, tone, texture, or line, it it. With it, there is total unity within all of the elements. The painting looks very real because the artist has used the elements properly to unite them all.

Content. I am assuming that content is purely subjective. O.K.? I think that this painting has a darker mood, as if the person were worried about something, or just as if he had to make an important decision.

All of the elements in form and the media do in some way contribute to this mood.

By using oil paint, the texture was probably easier to make. Most likely, the texture is actual, which does a great deal to show feeling and expression. I think that the mood caused by the texture could be described as: at random, yet controlled and organized. With this rough impressionistic style, the spots make the feelings more intense and deep. The emotions become more concentrated. And then on the face there are many fine lines which calm down and balance the background.

The lines (those that are circular in his face) give a continuous feeling which seems to be always moving. The background is mostly due to texture, so I won't consider that line. The lines of his hair add a lot too. They look short and quick which makes them break up the smooth part of the intense emotion. Like I said before, the outline of the right side of his face puts emphasis on his high cheekbones and hollow cheeks. This make him look gaunt and thin, which contributes more to his worried expression.

The colors used are probably one of the most important elements. The colors in this painting are dark, rich, cold and warm. Being the only figure against the colorful background, Van Gogh looks very alone. But his red beard and mustache seem to bring out defiance in his face. His deeply set-in eyes have red lines around them which make him look like he has been concentrating on something for a long time. Dark color surrounds him from all sides with an inward motion that suggests that pressure is against him. Since his face contrasts so much with the rest of the painting it brings out Van Gogh's deep feeling because the face is the main center of interest.

The tone has much to do with color, too. Most of the tones are dark except for his forehead which catches the eye at first. The intensities of the tone neutralize each other. The top right and bottom left corners are both dark, and the top left and bottom right corners are both light.

The most of an effect shape could have on it would be the rigid shape of his head. This makes me think of him as a very quick, explosive person.

Speaking in terms of representational form, the figure itself and the expression on his face--these are both very real and true-to-life.

In my opinion, in order to achieve a painting that is realistic and one that has a unified expression, you will need all of the elements in form and subject matter. None of these could exist without the other. They all are needed. And what's more, the artist has to be capable of putting these elements together to form a beautifully expressive picture.

Student 4: Description of Painting First Day It Was Assigned

Georges Seurat, Sunday Afternoon on the Island of La Grande Jatte

Description. The whole painting has a sort of furry look due to the dots of which it is composed. It seems to me that the main figures in the painting are the couple at the right of the painting. Also important are the four animals (three humans and one black dog), and the woman with the orange umbrella and child. The animals in front, and the people in the back and trees seem to serve as distraction from the main figures. The painting does not seem to go too much into intricate cracks and characteristics. It tended just to show the plain coloring, and smooth lines.

Interpretation. He was painting a beautiful scene which might come from some memory and maybe he expressed his feeling of it by putting so many distracting factors that the main figures lost some importance. He wanted to give a feeling of laziness and peace.

End of Semester: Analysis and Interpretation

(Student included a copy of the postcard)

In this painting the artist used a thin brush in order to make the dots, which are the elements of the picture. As is shown where he paints the water, this technique could easily be used to create irregular patterns of light and color. Seurat avoided over-exploiting this technique in order to maintain a roundness of shape. This roundness makes it look as though you were in the middle of a circle, with the painting showing part of the things going on around you.

While there is a definite relationship to reality, the artist left out details and also some of the touches of reality. The shapes are rather simplified and so is the coloring. Most of the lines are the outline of some form. They are curved and rounded giving a feeling of peacefulness in the picture. Except in the trees there is no merging of forms. Each shape has its separate outline and appears to be of one solid color. There is grouping of forms though.

The painting is very well balanced because the dark area with the large figures balances the light area with the small figures.

The four main colors used in the painting are: green, blue, red, and beige. There are also traces of brown, black, white and yellow to be found.

The continuous shrinking in size of the figures as one looks further back into the scene shows a purposeful use of perspective. The whole painting seems also to point to the left. The tallest people are at the right and as we go left the figures in the painting become shorter, or smaller, or even are shown in a reclining position--all of which has the effect of "easing us down a hill."

There is very little motion in the picture. However, there is some and it is not to be ignored. Note how the animals and the running child in the background are the only ones that show motion. This probably was meant to contrast with the almost statuesque stillness of the other figures. The general mood is quiet and peaceful.

Seurat was a painter of the school called "Post-Impressionism." He still used the techniques of the later Impressionists, who were interested in the facts and realities of nature and science, but he applied it to highly stylized representations of scenes as he saw them.

Student 5: Description of Painting First Day It Was Assigned

Georges Seurat, Sunday Afternoon on the Island of La Grande Jatte

Sunday Afternoon is painted in an assortment of greens, yellows, and blues with a sprinkling of blacks, reds, orange, and white. In the upper left-hand corner is a pale blue lake which has a few sailboats, a fishing boat and a larger boat. These are all small and are in the distance. On the shore, which covers the rest of the picture, is what seems to be a small gathering place, or park. There are tall trees in the distance, in the upper right-hand corner and toward the distant upper center of the picture. The trunks of these trees are a light shade of brown. There seem to be few noticeable branches and those that are shown come to a point. The leaves seem to be behind the trees and this makes it look like there are more trees in the back. The color of the leaves is a dark green on the outer part and a yellow on the inside. The grass in the background is a light yellow and the grass in the foreground is a dark green. Many people are sitting on grass along with dogs, kids, and lunches. Some are sitting, some are lying, and some are standing. They are dressed in clothing of the mid to late eighteen hundreds. Most of the ladies are carrying parasols. One couple, in the foreground, is standing sideways to the picture. They are dressed in fine clothing. The man has an umbrella and the woman has a raised parasol. In her left hand is a leash, leading to a gray pet monkey next to a small brown dog. A black dog is near, standing by a man who looks as if he is on his lunch hour.

End of Semester: Analysis and Interpretation

I think this picture was meant to show peace and tranquility that an old-fashioned Sunday afternoon brings. It was painted all of small dots and this gives the onlooker a calm feeling because of the soft-looking texture.

"Sunday Afternoon" looks as though it is done on canvas using oil paint and brushes. Since it consists totally of small dots, it would have been impossible to have used a palette knife in the application of the paint.

The dots were applied with a certain pattern to form the many rounded shapes. They were applied with a blending motion in addition to that. I believe that this combination is part of what gives the painting such a soft-looking texture.

The way Seurat applied the pigment, making shapes, gives the painting a great deal of natural perspective. The hills and the lake are a good example of this. So are the trees and the people. The people grow smaller toward the background and the trees are the background for the most part. It also creates a rhythmic flow of movement in the painting. The people look as if they have been stopped by some supernatural force and could walk away the next instant if they wished.

A person might say that the shapes of the lines were varied, but I think that most of them are curved. A few are vertical and horizontal smooth lines. They are also solid. The colors of the lines are varied. This makes the picture have that quiet tone.

The picture includes a great variety of colors. For larger areas, light and dark shades of green are most commonly used. For people, orange seems to be a popular color. Here and there are sprinklings of blue and other dark colors. The lake is pale blue, but that's about all in that shade of blue. The tree trunks and branches are light brown, a color, or shade, which is used nowhere else in the painting.

In the lighter colored spaces, the texture looks softer than in the darker spaces, which appear rather harsh to me. The lake and the left side, for instance, strike me as being much softer in tone and texture than the right side, where the closest man and lady stand. The darkness brings out the harshness of reality.

Any part of the painting could appear as presentational art if it were alone. However, in its finished state, I'd say this painting is complete representational art. All the shapes are made into figures, the figures are worked into the painting.

The painting is drawn as it may be seen by the human eye. Hills, size, and color are all used to achieve this. The people grow smaller toward the background. Many of the people are directly in front of others, which is overlapping. This means the ones in front are closest to the artist. In the foreground, the coloring is darker and in the back it is lighter. The canvas is flat and rectangular. The texture looks heavier in the front, with its darker colors. In the back and lgihter-colored areas, the texture is lighter, also. The foreground reminds me of a cold, silent person, as the back reminds me of a warm, friendly person.

This relates back to two pictures we studied, one entitled "Summer" and the other, "Winter." "Summer" consisted of a beautiful, fruitful tree. "Winter" was an ugly, barren tree. I then take it that the artist likes summer and hates winter. The same goes for "Sunday Afternoon." Of course, that's just a guess.

The painting gives off a quiet, lazy expression. The paint was applied in very small quantities so it was painted carefully. The colors are quiet and simple. The people all look carefree and lazy. These all work with each other to build up the others.

He uses many curved lines in his (Seurat's) painting. They are also smooth and horizontal and a few vertical and diagonal. The curves of the bodies are all smooth and under no circumstances jagged. The lines are solid and the colors are varied. The lines are both thick and thin, depending on their needs and uses. These are repeated very many times. He repeats them because there is more than one object of a kind in the picture. It lets us see others and other sizes. It makes your eyes travel around the page, to different sizes. Smallest to largest, largest to smallest, et cetera. He alternates these sizes of lines to show us the perspective. He doesn't vary the lines much. I'd say the majority of the lines are smooth and curved. Some of the lines in the background diminish and give the others accent. This is all included in the perspective idea. He (Seurat) uses blues, oranges, greens, and yellows. He repeats them probably because they were the colors he saw in the actual scene. He varies them according to their size and what the people are really wearing.

The artist lets us see shade and shadows by the use of shading. Lighter areas have the sun shining on them without interference. This lets you get your bearings on where you actually are. This gradation creates a harmony between light and dark. We get an idea on the asymetric value of the scene.

This piece is definitely textured. That is made by the formal structure. The texture or illusion is created by the artist, because he wanted it to seem that way. The textures were obviously intended to give that illusion. The work of art would not be a good work of art if it contained no textures. The texture isn't the formula that leads my eye around. The principles of gradation and variation are applied to this work; so is alternation.

The presentational form is part of representational form so they naturally create a harmonious picture.

Student 6: Description of Painting First Day It Was Assigned

Marc Chagall, White Crucifixion

The first thing I noticed was in the center of the picture. It is Jesus on a white cross. His skin is yellow and his head is hanging down. It appears as if from a place above the portrait, a shaft of light coming down. This is the lightest part of the painting. The other light parts are on either side of Jesus. It kind of forms a plus sign. In the light area to the left are many houses at different angles. People and chairs and objects are coming out of them. Above it looks like an army on foot with red flags are charging. Below the houses is a boat with many people. On the right of the cross is a white ladder, beyond that is an overturning chair and scattered books. Beyond that are two objects that I can't understand what they are. One is yellow and almost looks like a chandelier, the other brown and looks similar to a couch. In the upper left-hand corner is a group of people in shepherds clothing. The way they have their hands it looks like they are fleeing. In the bottom left-hand corner are three men, walking away from Jesus. At Jesus' feet are candles on a thing the Jewish people have at Hanakah. At the bottom right-hand corner is a scroll, a book, a man and woman walking away from the center. At the top right-hand corner is a house on fire and a man running up to it. The way it was painted it looks like smoke is swirling in and out.

It makes me feel that the world went on when Jesus died, it didn't stop. The bad things went on. It makes me feel nobody cares about religion.

End of Semester: Analysis and Interpretation

Line is not essential in this painting, but it plays an important part. The line helps draw attention to parts that the artist wants you to see first and makes you realize it is important. For instance, the artist puts a large line from the top to the center there so you will see the man on the cross.

Most of the lines are curving, and some are straight. A great many of them are flowing so they lead your eye up. For example, the fire and the background.

There seem to be a great many diagonals in the picture. There are about equal amounts of figures leaning both ways. Throughout the picture, there are a number of horizontals and verticals distributed so it won't get monotonous.

In the painting there is a lot of repetition of line. Many lines in a small area and parallels creates a feeling of confusion when first looked at.

The biggest line in the picture is the one in the center caused by the light. One reason it is so large is that the artist wanted to draw your attention there first.

The lines are both thick and thin scattered among themselves so your eye doesn't get tired of looking at all thin lines, or all thick ones. Often there is a thick one and then next to it a thin one. An example of this is that on the piece of clothing Christ wears are two very thick lines. Next to it is the fringe made out of very thin lines. In this way the artist made some things stand out and others are diminished. The lines the cross makes are very thick, but the white house's lines are thin so you won't notice them as soon.

There is repetition of line in the extended arms of the soldiers, even though the lines are not exactly parallel of each other.

The lines of the folds of the group of four people at the top reinforce the position the people are in.

There is repetition of the lines of the candles at the bottom.

There is gradation in the line caused by objects (not the outside edge line). It looks kind of like a fan. It starts with the man in the bottom left-hand corner. Then it goes up to the man in light blue slanting to the left, then to the man in dark. The center is the cross. Over to the right is the man in green, then it finishes with the scroll. I think the reason the artist did this is so you will be sure to get the idea that everything is slanting away from Christ.

I think that color is very important in this painting because it was the strange purplish pink colors that first drew me to it.

Most of the colors are cool colors accented with some warm colors like the fire and flags. The warm color on all this cool surface makes the warm colors warmer because of the great contrast.

Many of the colors are repeated in a little different shades and tints. There are a lot of blue objects and so on. The colors are varied in hue and the colors are scattered about the page so you don't notice the fact that there is a lot of repetition at first, except the background.

The color makes me notice certain areas such as the soldiers. It would have taken me a lot longer to see them if it hadn't been for the red flags. They are so bright against the dull dark gray. In this way the artist draws your attention to certain areas and away from others. He does this not only in the color of the object, but the color of the background, for instance. The man in green with a sack over his back is put on a light colored background. This lets him be seen better than the man in the lower left-hand corner for they are in the dark.

There is a gradation of color going from the lower right-hand corner to the upper right-hand corner. It is pink at the bottom and gray at the top. In the middle just between the ladder and the burning building is where the two meet. It is kind of gray shadowing on pink. Since it has both colors and it has more pink at the bottom, and more gray at the top, it links the two together. The artist did this to lead your eye up and away from Christ.

There is repetition of the colors in the fire. Even though they aren't next to each other or anything, you see the fire at the right, then the fire at the left and they relate to each other. There is an alternation of color. One example is that in the very bottom of the lower left hand corner. The man with his hand up is in dark blue. Then there is a man in light blue. Right after that is a man in dark blue again. The artist doesn't concentrate on shade in one spot too much so your eye doesn't get tired of the same color.

There is gradation of the orange fire in the candles at the bottom. It leads your eye upward and then down again.

There is alternation of gray and yellow on Christ's ribs. Over to the right side it is a light gray, then in the ribs part it is yellow. At the center it is darker gray. Then the yellow ribs again and the gray shadowing on the left.

It has balance of warm and cool colors. Not individual hues. The candles are in the center so the orange is equally distributed. There is a great deal of fire on the right side and little on the left. But right above the fire on the left are the two red flags and that evens it out. Those are the only real warm colors except for possibly Christ, but he is symmetrical for he is placed in the middle.

The tone in the White Crucifixion is very important because it is also the variation of light and dark that leads your eye across the picture.

The light of most of the picture is coming from somewhere up above the upper right-hand corner. The light is very easy to tell because there is a very light colored streak coming from the top down on Christ. This is very obviously the light. This streak brings your eye to the center for you are attracted to it.

There is no repetitious pattern of light and dark in the background, but what variation there is leads your eye to the center and away from the center.

The picture is pretty well balanced. In the center is light. From the top of the painting to the bottom, then over to the right the top third is dark, the middle third is lighter and the bottom third is dark. The same with the left side. Dark, light, dark. In this way it is symmetrical.

The texture is not extremely important because the texture is not really obvious or noticeable.

The texture is an illusion. For example, the background seems to me that if I touched it, it would feel smooth like silk. But there isn't silk on the painting.

I think the texture was intended. Take the man in light blue in the lower left-hand corner. He appears as if you touched his shirt, it would be rough like burlap because of the white specks. They didn't have to be there.

If there were no textures the painting would be worse because the texture helps get the flowing effect and there wouldn't be very much of it left. The effect is important because it prevents you from looking at one part and no other because it makes your eye move.

The texture of the background leads your eye in all directions across the page.

There is some repetition of texture. For instance, there are a great many people in this picture. All of their clothes seemed to have the same texture as described on the top of this page. Even though the background looks very different in the bottom right corner than in the upper left corner, the two places seem to have the same smooth texture.

On shape, I will first talk about Christ. There is repetition of a circle in him. At his head is a sort of "halo of light." Then his head, his stomach, and then his knees. His ribs reinforce the position of his arms. The cross echos the whole figure of Christ.

There seems to be a lot of squares and rectangular shapes. To begin with the picture itself is a square. The white houses to the right are made of many squares and rectangles. The roofs, windows, doors, and steps are these shapes. The fence going off to the left is made of rectangles. The chair has many squares within it. The people at the bottom are like rectangles themselves with many inside them. Take the man in light blue on the left. His trunk is like a square. On his chest is a smaller white square. His arms are like two rectangles, and so are his legs. Of course, there are lots of books scattered around the picture. In the burning building at the right there are steps, a door, the outsides of the building itself, flags and so on.

All of the basic shapes of the picture form a circle around Christ which gives me a strong feeling that he is the center of attention when I look at it. The circle around him helps lead your eye from one object to another.

The elements work together to reinforce each other and create a unified painting. You can tell by looking back over what I have written. Line, color, tone, and texture all work together to help the background lead your eye around the picture. Tone and line and shape help you notice Christ first. Lines and colors reinforce the shapes. Line and color work together to create the flowing of the fire.

You need all of them. If you didn't have tone the background wouldn't be as useful. The same goes for all of the elements. Take one out and you won't have the same effect.

Interpretation

I think that the artist was trying to get across the idea that religion is getting further away from people's lives. Also I think he was illustrating that even though Jesus died, violence and ignorance and hate went on.

The first idea is in the bottom of the picture. There are three men and a woman and they are all walking away from Christ. Also in the bottom of the picture is a scroll going off in the distance. One of the men has his eyes closed as if he doesn't even know about Christ. The men to the left are looking at Christ, but they are fleeing from him. The woman looks like she is sheltering her child from Christ. The scroll is going away and nobody is paying attention to it. This shows that people don't care about religious writings. I know they are religious because there are lines running from the scroll to Christ.

The second idea is shown in the top left-hand quarter. The men with the red flags represent war and the houses represent what is left after war. Below the houses is a boat with men on it. They appear to be dying. This represents violence too. On the right-hand side is a church in flames. It is a church because the Star of David is above the door. There is one man trying to save it. I think this shows hate both within people to destroy themselves, and the hatred of outsiders.

Student 7: Description of Painting First Day It Was Assigned

Feininger, The Village Street

The picture is made up of mostly geometric shapes, such as squares, triangles, and rectangles. The colors are mostly the primary ones, reds, yellows, and blues, with some green and black also. In the picture there are three houses all red and blue. The colors in the picture are overlapped and different shades.

End of Semester: Analysis and Interpretation

Line. The artist has used lines to make geometric figures. Since these figures are geometric the lines that form these figures are straight. Most of the lines run vertical and diagonal but there are still a few horizontal scattered around. When you see a line you usually see another line close to it. These lines (line b, the second line) are usually parallel or almost parallel.

Some of the lines in the picture are much darker and accented than others. Feininger does this so he can make some of the more important objects stand out. He also does this so there will be a big contrast between the accented and diminishing lines. When you look at the picture, because of the contrast, you see a few important lines, not the diminishing and unimportant light ones; this creates a feeling of depth.

The artist varies the lines so that you never find two parallel lines right next to each other. You always find a small unimportant line in between these parallel lines.

He also alternates the lines by having a very heavily accentuated line and next to it a very light line that is fading into the distance. This alternation sets up a motion so when you look at it, it seems to move.

The artist repeats each type of line many times. This also sets up a motion towards the center of the picture; your eye follows the same line and eventually all types of lines meet in the center.

Shape. The shapes in this picture are mostly linear shapes, they are all made up of straight lines and are geometric.

The squares in the picture set up a movement diagonally across the picture by use of alternating and repeating the squares.

The lines in the picture make up the shapes, the shapes do not make up the lines (the edges of shapes are lines).

The triangles and squares in the picture create a feeling of tension and excitedness because of the straight, pointy shapes, while there are no smooth, flowing shapes like circles to balance the tension out.

The gradation of how big the shapes are shows depth because there are smaller shapes in the back and they seem to get bigger. This makes the feeling of depth.

Color. The colors in this painting are dark and gloomy, making the subject look like it is a dark and dull day on the street.

The gradation of colors in the picture sets up a motion, carrying your eyes from the dark outer colors to the very light blues and yellows in the center. The reds in the picture also set up a movement in the picture, with the reds carrying your eyes from side to side gradually getting lighter and lighter.

The dark colors on both sides balance the picture out fairly evenly. The light blues and yellows also seem to balance themselves out well.

The reds in the picture hold it together, they harmonize the picture because they carry your eyes around the picture taking your eyes to the light and dark colors.

Tone. The tone in the picture creates a feeling of depth, with the darker tone of the color coming forward, and the less important lighter tone fading into the distance. This is done so that some of the more important objects stand out more than others.

It looks like there is a sun beaming down. This makes the tone of the colors near the beam lighter than normal.

The alternation of light and darker tones of colors sets up a movement from side to side. The colors get darker and then are cut off by lighter toned colors.

The darkest tones balance out the other darker tones and the light tones in the center balance themselves out.

Since the lighter tones are in the center and darker outside, this harmonizes the picture because the light toned colors connect the darker toned colors.

Texture. The rough texture is created by the artist's mixing colors. The smooth texture is usually just one color painted on. This texture looks real but it is just a flat surface in reality. The texture is an illusion.

The texture was intended so it could balance out the smooth, flowing paint.

The gradation of texture, starting at the bottom, and getting smoother and smoother until you get to the top where there is not any rough texture. This gradation sets up a movement and carries your eyes across the page, vertically.

The texture sets up a movement and also helps balance out the painting so if there were not texture the painting would not keep people's attention long.

Summary. The line, texture,tone, shape and color all work well together to form a unified painting. For instance, if there was an object that should stand out it would have accented line quality, dark colors, rough texture, and a unique shape.

There is so much movement in the picture, it keeps people's attention--trying to find another motion. The motion of line, texture, tone, color, and shape carry your eyes across the painting.

This is what I think makes a unified object.

Interpretation

The artist, Feininger, did intend it to have a special meaning. He wanted you to be able to see the different angles of houses and streets at the same time. This reflects most of his other styles of work. In his work he combined lines and angles, and you end up seeing all, or almost all of the sides of an object. In his work he also painted outdoor scenes. In The Village Street he painted an outdoor scene, three houses and a street. He used these styles almost all the time.

I associate dark colors when they are in an outdoor painting, as one of three things. The day was dull and gloomy, the artist was not in a good mood, or he wanted to show depth. I think, in the Feininger painting, it was supposed to be a dark and dull day. I also think he wanted to show depth by starting with the dark and dull colors and ending with the lighter color and a little brighter.

APPENDIX I: ARCHITECTURE MATERIALS

ARCHITECTURE: INTRODUCTORY AND EXPLANATORY DISCUSSION

Objectives. The general objective of the undertaking relative to architecture is consistent with the statement of purpose for the aesthetic education proposal sketch dated October 27, 1965, and final draft dated November 15, 1965. It seeks to develop materials and a methodology for teaching an arts course based upon a unique approach and having a new result.

The study of art forms is to be made from the viewpoint of aesthetic factors and aesthetic values rather than the essentially nonaesthetic aspects which characterize the content and approach to traditional combined "arts" courses. Briefly stated, it is anticipated that such an approach is more likely to lead to the development of "connoisseurship," of the individual's ability to deal independently with art forms and to make intelligent decisions, value judgments and discriminations.

Ultimately, the aesthetic education course which is developed intends to integrate such component arts as music, art, dance, literature, theater, architecture, and others. Because of the need for an initial period of research and testing prior to development of final form, as well as for reason of lack of staff representation in some areas, work which is largely independent is appropriate at this time. The subject of architecture, as it is included in the project, is being approached in this way. A description of the nature of that approach follows.

Method. Personal experience, during five years of teaching architectural design in the third, fourth, and fifth years of a five-year college curriculum, has taught one particularly valuable lesson. An individual really learns only that which he comes to "know" for himself rather than that which is "told" to him. The role of a teacher, in this aesthetic, humanistic, and scientific activity, tends to be that of guidance in the line of most appropriate project development. The teacher, in so doing, makes aesthetic judgments and his criticism reflects them. The student, however, in hearing the criticism makes an acceptance or rejection for a variety of reasons which are nonaesthetic, including respect for the judgment of his teacher. He does not really participate aesthetically in this vision until he has made the development in his project which his critic has anticipated. It is at that time that the vision can be shared, the alternative compared, the discrimination experienced and that understanding can follow. The lesson is gained, i.e., learned.

The foregoing has to do with teaching for performance. This is admittedly not within the scope of the aesthetics education program. At the same time, in this phenomena substantiation is found for the views of Professor Broudy concerning appreciative learning. The three necessary components, according to Professor Broudy, are: (1) exposure; (2) extensive knowledge; and (3) experience (participation). It is in the latter aspect, participation, that an individual comes to own an idea, to hold it and to be able to apply it. This, at least, is one of the conclusions of experience in teaching in an area involving aesthetics.

The case for the three components of exposure, extensive knowledge, and experience, is well developed by Dr. Broudy and need not be repeated here. It forms the basis for the method which will be developed here. What is hoped is to develop a process which combines these components in the best proportions to achieve appreciative learning. It is expected that aesthetic experience will be generated by a unique combination which is impossible if any of the three is excluded.

Participation of the student, as it will be included, is not directed toward performance proficiency. This would be too much to expect in the time available and with the broad scope of a combined arts program. Proficiency, however, is not considered necessary to appreciation. The experience itself is definitely considered essential to the goals of this project and under certain conditions possible. One premise in this regard is that the experience must be given with built-in limits. It must not be possible to try "anything," but only several things within a selected range of possibilities. This idea will be further developed in another place. Technical and other deficiencies of the student must be avoided in order to get at the content.

After reviewing the ideas of many other people, considering the problem over a period of time, and reviewing personal experience, it is my opinion that individual student participation should precede exposure and description of illustrative examples (exemplars, master works or successful models). First of all, the aesthetic achievement will certainly be greater in the example than in his own work, no matter which is contemplated first. The advantage of engaging the student in experience first is that a particular idea can be isolated by a carefully controlled exercise. The purpose of the exercise is to cause the student to experiment with a selected concept. The exercise is to be so constructed that a variety of results might take place, but all would be concerned with a certain aesthetic value by the choice of exercise materials. Having engaged in this activity, a presentation will follow which will provide exposure to and description of successful models wherein the subject of the exercise is strongly exhibited and is contributing to the aesthetic of the example. With the exercise as background, the student should be expected to have greater interest in the presentation since he, personally, has concerned himself in the endeavor. Also, and most important, it is hoped that a comparison will be drawn between his work and that of the artist. As he has manipulated, he will see, if nothing else, that the artist has manipulated. At the same time, a subject concept will have been presented and he will have experienced its operation. Hopefully, he will then recognize an aesthetic value and realize its presence in a given work of art. If this is accomplished it should be transferable to other works of art where that quality is exhibited.

Regarding procedure, a trial basis which is to be verified by experiment is to allow 20 minutes for an exercise followed with 20 minutes of presentation. Student-teacher exchange should be encouraged in both phases.

The subjects of the exercises are being considered as they best serve an approach to architecture. Transference to other arts is a consideration but must follow the development of an initial structure. Such a judgment must also be made with the collaboration of staff from other disciplines.

Basically, the exercise-presentation format will cover topics designated as architectural determinants. All of the variety of factors which comprise any architectural solution are not aesthetic. Yet, they can be considered as the material from which, and by which, an aesthetic result is gained. An understanding of the result will be incomplete without an understanding of the factors which produced it. The use of architectural determinants allows consideration of the factors inherent in a situation, and of those which an architect chooses to make a part of a situation. In any case, the principal determinant to an aesthetic result can be studied. For the sake of illustration, such determinants as the following might be considered:

Social

Need: (function in the broadest sense)
- institution
- use-activity
- circulation

Scientific

Means: (technological possibilities)
- materials-methods
- structure
  - bearing
  - arch
  - cantilever
  - membrane, etc.

Aesthetic

Visual resultant:

- contrast
- harmony
- balance
- movement
- rhythm
- color
- scale
- proportion
- expression

Those determinants which fall under social or scientific headings can be shown to contribute to the aesthetic. They comprise the reasons and the available means for the work. From these realms an aesthetic result can often be generated. They must be thought of as the "medium" of the architect.

Materials. For the purpose of the exercises, kits will be developed which can be used by each student and which allow reuse by other students. These will most likely be individually used, but in some cases a team endeavor may be desirable.

Initial presentations would use selected slides, with other visual and audio-visual aids possibly introduced later.

INITIAL ARCHITECTURE OUTLINE

Introduction to the Senses, Mostly Touch

I. Introduction to course

- A. Members of the staff and their fields
- B. Purpose of the exercises
  - 1. Experimentation--looking for good meaningful curriculum
  - 2. Involvement vs. explanation
  - 3. Tentative course outline
    - a. Senses
    - b. Elements
    - c. Introduction to elements

II. Introduction to lesson

- A. Concentration on and development of the senses
- B. Explanation during progress (blindfolds)
- C. Identification of object (none)

III. Touch--introduction

- A. Explanation--touch as a sense
- B. Removal of the influence of the two most powerful senses--sight and hearing
- C. Exercise--no movement
  - 1. Explanation
  - 2. Objects
    - a. Fur
    - b. Sand paper
    - c. Desk top
    - d. Play-dough
    - e. Tape--sticky question

IV. Touch and kinesthesia

- A. Kinesthesia
  - 1. Explanation--sensation of position, etc., through nerve ends in muscles
  - 2. Exercises

a. Arm movement (Simon says)
b. Lean on table

B. Kinesthesia and touch

1. Explanation of combination of senses

2. Exercises

a. Fur
b. Sandpaper
c. Desk top (first group repeated)
d. Play-dough
e. Tape

V. Visualization through touch

A. Addition of imagination

B. Natural objects--simple

1. Stone
2. Wood
3. Feather
4. Water
5. Rhubarb
6. Cabbage leaf
7. Snail
8. Flower or bud

C. Man-made objects

1. Geometric shapes
2. Polyfoam
3. Railroad spike

a. One spike
b. Three spikes

4. Marbles

a. One marble
b. Three marbles

5. Brick
6. Fabric
7. Grillwork
8. Positive form
9. Negative form
10. Oleomargarine--introduce odor without explanation

VI. Description of minor senses

A. Smell

1. Explanation
2. Exercises with assorted odors

B. Taste

VII. Conclusion

A. Senses

    1. Review

    2. Importance

    3. Awareness

B. Perception

XXX

At one time, the following outline was considered as an organizer of the architecture lessons within a one-semester or a one-year allied arts course. It was based upon David Raskin's entertaining and informative *Architecturally Speaking*, which might well serve as a text.

OUTLINE OF AN ARCHITECTURE COURSE

The Architecture section of the Fine Arts Course should consider a range of topics designated as Architectural Principles and Architectural Determinants. Although many of the factors which impinge upon the evolution of an architectural solution are non-aesthetic, they are important for a full understanding of the art form. Approach to the subject of architecture from the standpoint of determinants allows consideration of the factors which are inherent in any environmental situation, and study of principles considers those factors which an architect chooses to make part of a situation. In the principles phase, analysis of architectural composition is considered on its own terms. The second phase, determinants, examines the forces which influence architecture. Individual experiences and slide seminars should constitute the major activities in which the student is involved.

PART I: Architectural Principles

A. Introduction
B. Function
C. Scale
D. Unity
E. Composition
F. Proportion
G. Sequence
H. Rhythm
I. Style
J. Character
K. Originality

PART II: Architectural Determinants

A. Function
B. Materials
C. Technology
D. Economy

OUTLINE FOR ENVIRONMENTAL GAME "CREATE A CITY"

Objectives

1. Acquaint students with problems that exist in major urban centers.
2. Improve the players' aesthetic awareness of their environment.
3. Impose realistic problems on the players.
4. Create a game that is interesting and will entice players to continue playing.
5. Develop an appreciation for the order and logic necessary in the proper functioning of an urban center.

Problems to be dealt with

1. Existing physical pattern
2. Social environment
3. Recreation
4. Transportation
5. Education
6. Economy
7. Planning
8. Housing
9. Racial problems
10. Aesthetic awareness
11. City landmarks
12. City expansion
13. Neighborhood concept
14. Personal environment

Elements of the game

1. Board. This is a map approximating central Philadelphia as it exists in 1966.
2. Greenway strips.
3. Zone board covers are to be clear plastic covers that are soft and pliable and on which are printed the zoning restrictions.

   There are four covers, three zoned and the fourth open. In each case, these set the pattern for game play.

   a. Concentric zones
   b. Sector zones
   c. Separate nuclei zones
   d. Nonzoned (for advanced players who can set their own pattern)

4. Building blocks

   a. These connote building types--commercial, housing, industrial, recreational, etc. or
   b. Modular blocks--experiment with LEGO set No. 711, by Samsonite Co.

5. Blocks representing existing structures of note (polyethelyne)

   a. City hall
   b. PSFS building
   c. Society hill areas
   d. Penn center

e. Municipal building
f. Pei's towers
g. Buildings of historical significance

(1) Independence Hall
(2) Carpenter's Hall
(3) First National Bank
(4) Second National Bank
(5) Customs House
(6) Town houses

6. Money

7. Drawing cards

a. Gift cards
b. Penalty cards

8. Point value schedule

9. Transportation strips

a. Streets
b. Pedestrial walkway
c. Railroads
d. Trolley or monorail systems
e. Water systems

10. Grease pencil
11. Periscope

Playing the game

The game is divided into two sequences: (1) design of the city; (2) building the city.

Design of the city

Players

1. Receive $200,000 from the bank.
2. Decide which zone set they wish to use.
3. Draw a card entitling them to eight square blocks of free land or similar-sized area.
4. Finish the zoning (each zone board is incomplete) by drawing zone cards.
5. Design the transportation system best suited to the zone set chosen. This is done by consensus of the players during each turn. Initial transportation system consists only of major arteries. Smaller ones have to be purchased later.

Sequence ends when all zones and transportation are set. Open zoning cover should contain the areas of historical and civic significance. Zones are marked on by consensus of players or by drawing straws. The result may be as most cities are, a combination of the other zone covers. Once the zones are set the game continues from this point.

Building the city

1. Each player has a turn consisting of three parts in this order:
   a. Draw a card (penalty or gift).
   b. Buying (includes building)
   c. Selling
2. Land can be sold to anyone during the player's turn.
3. Cards
   a. Penalty cards--take effect immediately and are saved to be added up at the end of the game. These are to be made up of civic misdemeanors:
      (1) Not respecting the zoning laws
      (2) Not respecting building codes
      (3) No open housing
      (4) No greenways
      (5) Failure to keep utilities in good repair
      (6) Not respecting the physical environment
      (7) Bribing city officials
      (8) Disinterest in civic affairs

   Point penalties are to be attached to the above.

   b. Bonus or gift cards
      (1) Open housing
      (2) Renewal of area
      (3) Restoration
      (4) Respect for city environment
      (5) Award for exceptional design
      (6) Good-landlord bonus
      (7) Respecting height limitations
      (8) Contributions to charity

   The city continues to build up within the restrictions imposed by the particular zone set that the players have chosen.

4. Game can end when the last card is drawn by the players.
5. The game is then totaled up on a point system. Examples:

Greenways, $10,000	125 points
Hi-rise office, $200,000	200 points
Urban renewal, $100,000	200 points

Card bonus	
Open housing card	50 points
Restoration card	25 points
Neighborhood card	25 points
Card penalties	
Bribing city officials	25 points
Disinterest in civic affairs	10 points
Not respecting zone laws	25 points

Points are awarded on an increased percent basis for accomplishments that are admired or deemed most important.

A number of points (1,000 or 2,000) could be awarded the person who contributed most to the attractiveness of the city design or to the accomplishment of the initial city zones. A form judgment of this sort can be made with the use of a periscope which puts the model in scale by shutting out the immediate environment.

Ultimate winner is the one who has accumulated the most points.

SAMPLE PROJECTS AND BLOCK EXERCISES

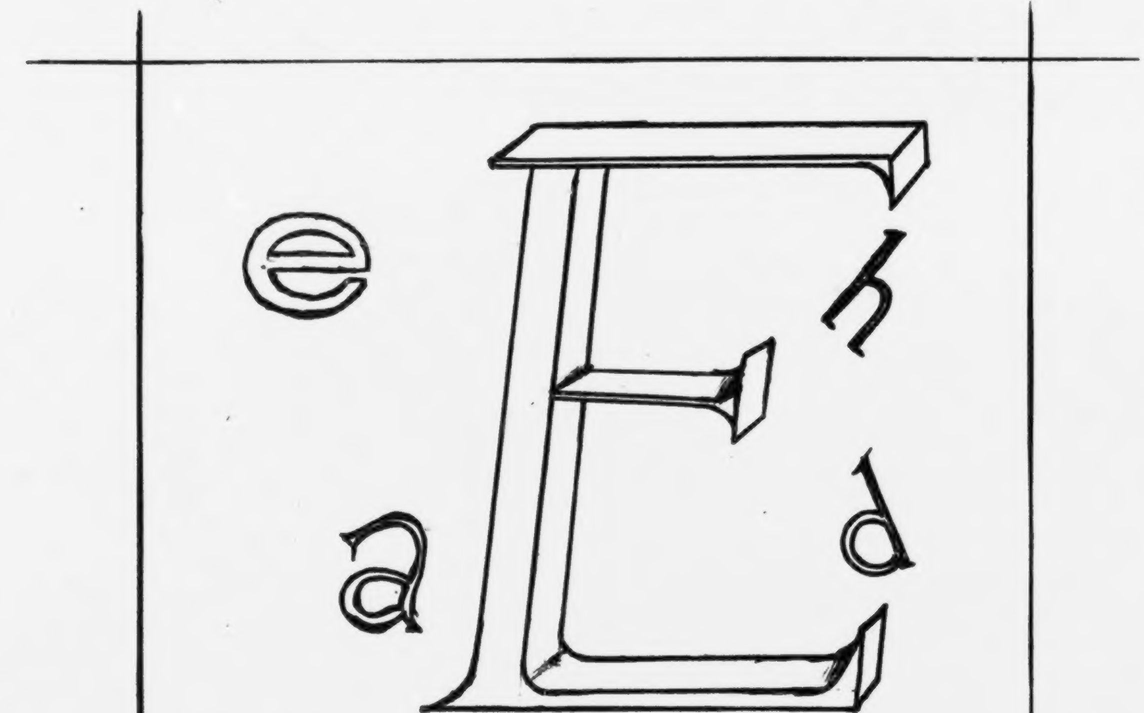
I. Materials; Economy; Technology:

Project: Define a space containing 1,000 cubic inches, given a choice of any three of the following:

(a) clay
(b) thread
(c) toothpicks
(d) blocks (2" x 2")
(e) drinking straws
(f) rope
(g) paper
(h) cardboard (2" x 10")
(i) plastic sheet
(j) gravel
(k) glue

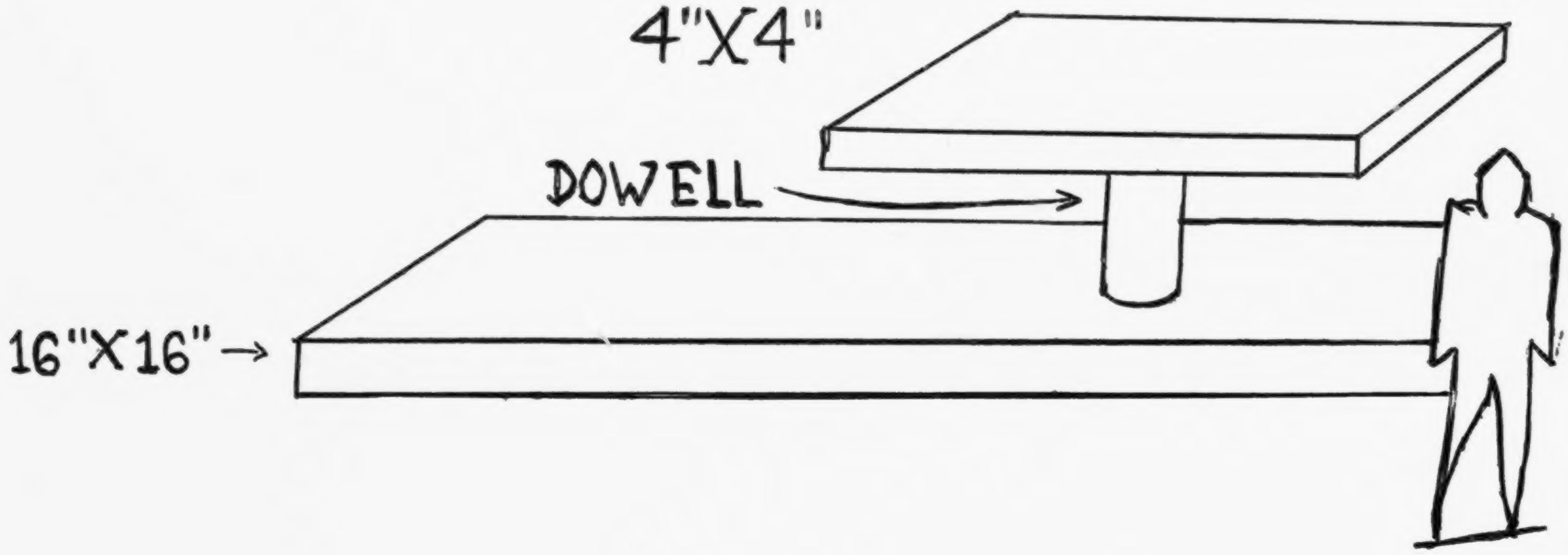
II. Proportion

Project: Do a composition in one day, given billboard letters. On the following day, do a three-dimensional projection of a two-dimensional composition.



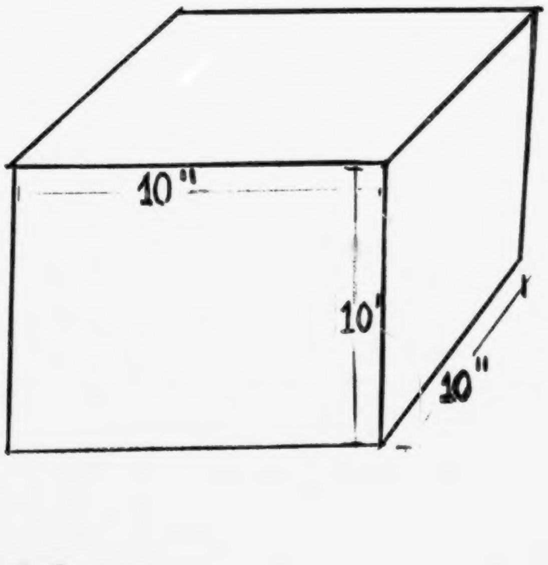
III. Function:

Project: Build a means of access between a block and a man, given a choice of any two of the materials listed under section I.



IV. Originality:

Project: Make a cube 10" x 10" x 10" using a pre-cut illustration board and airplane glue. Create an opening which gets a man into it in an original manner and which contributes to the interest which the object holds for the viewer. Discuss original entrances and use the box later as material for scale exercise.



V. Rhythm:

Project 1: This project takes the form of a slide discussion.

Examples:

Sculpture studio
Private sun bath
Beer garden
Space for presidential inauguration
Cathedral
Receiving space for Queen of England (3,000 places)
Sauna
University quadrangle
Museum for rare gems
Movie theater
Museum for famous dirigibles
Winner's circle for the Indianapolis 500
Meditation space for an Indian yogi
Hotdog stand for World's Fair
Children's playground
Military torture chamber for uncooperative prisoners
Zoo building for reptiles
Work space for wine tasters
Catacombs for pets of farm people

Project 2:

Given a free hand to express the problem any way they pleased, students again became overly concerned with buildings, neat little forms, and failed to create a rhythm of the forms. They were allowed to build on top of one another's work and across the top in order to enclose spaces.

Some energetic "conversation" among teams on how to express things.

Need of large painted surfaces to give variety to the sequence of forms.

Exercise needs to have more objectives in order to last longer. Most students seemed to finish too early and not explore further possibilities.

Team problems promote discussion and good solutions. Individual exercises would probably allow more experimentation, self-expression, and stronger commitments.

Toward a solution: teams must compromise.

Project 3:

Limited the exercise to individuals, and omitted the possibility of tilting the wood or building enclosures. The 1 x 2's were used as constant width, varying height. The 1 x 6's, varying width, constant height. Exercise at 20 minutes.

VI. Scale:

Project: Construct a school, using two scales. Include an auditorium, classrooms, cafeteria, and open spaces (playgrounds, etc.). Construct fifty living units (4 blocks = 1 unit). There are to be no parking regulations and no elevators. Emphasize the aesthetic qualities of open space, space sequence, rhythm, and variety. Strive for privacy, and give identity to the units.

STUDENT EVALUATIONS OF BLOCK EXERCISES

Rhythm and Space Sequence

The purpose of this exercise is to give the student an experience in working with rhythm--in this case, in the form of height, width, spatial sequence, color, and color placement--within certain limitations--the variety of sizes and shapes and colors, the fact that the composition is essentially linear. The materials provided, however frustrating they may be in terms of availability, create a very definite scope in which to work. This encourages, first of all, the discovery of rhythm and regularity, which makes one very conscious of the possibility of deviations from definite patterns and rhythm, and so encourages their use.

I think this exercise is more universal than is at first supposed; the principles I used while arranging variations of blocks and color patterns were artistic ones that are applied to painting, sculpture, dress design, etc., as well as architecture. The valuable experience that this exercise offers in relation to architecture is when a human scale is given, the view at which the composition is supposed to be seen from can change the whole thing entirely. (I suppose that this is a major idea to get from the exercise--that artistic principles of rhythm, proportion, etc., apply as much to architecture as do more practical considerations of function, scale, available materials that are unalterable, etc.)

This exercise is a good one in which to gain experience of rhythm; I cannot really compare it to others or offer too many ideas on how to improve it since it is the first of its type I have experienced, and since I am the learner I doubt that I can know completely the value of what I am learning until I am able to apply it somewhere else in the future.

XXX

The evaluation of the lessons on spatial sequence (Teaching, methods, etc.) is a limitless assignment. The limitations of the blocks, time, lack of variation, etc., all posed problems to the teaching. One must consider, however, how successful these lessons were in teaching the subject, mainly the understanding and manipulation of sequence.

The book What is Architecture? (sic) was very good because it outlined basic ideas about architectural concepts and firms for all types. Its style was amusing. Using this as an introduction, therefore, was good. However, a discussion of the chapters with slides, would have been beneficial in teaching.

The main part of learning was supposed to be brought through the block arrangements. These were mostly on the trial-and-error basis since our introduction had only been to three chapters in a book. The variety of patterns was a very good idea because it forced one to be creative in not only this use of blocks, but the use of blocks with respect to different patterns. The focal points were also essential because they set some basis for organization. The variation in color was also very neat because it let the mind wander further (the only problem with that is that you would think of an exceptionally sure structure and then discover that you did not have enough blocks, or enough of one color). The other limitations included in this building were possible to overcome (such as trees being forced by blocks or all shapes having basically the same form because all square blocks). The slides were very helpful. Others, however--the slides of the Greek Islands, Italy, the Netherlands, and everywhere else, should have been placed so that we had more than one period to play with the techniques the slides described. The slides of the arrangements were very good because they made the arrangements into structures. The use of volume (limited by the square shapes, light, color, sequence, variation, unity, etc.) was very apparent by making the creator into some one who can see his structure as if it really existed. The use of the eye-level should be also encouraged in the making of arrangements so many of the organization errors could be fixed in the making.

These lessons were extremely interesting and easily held the interest by the variety in type of work, as well as the creative material. I do not think, however, that this technique should be continued in all lessons for variety will become patterned so as to become boring, i.e., I liked them.

XXX

In working with the blocks I was at a loss. We had been told to read the book, but we had never really talked about what spatial sequence was. When we began working with the blocks the actual assignment was so abstract that no one really knew what they were doing. We began building "pretty" buildings out of little blocks--completely forgetting about the so-called focal points, and lines representing roads, or sidewalks, or whatever, and just the general purpose of the whole assignment. It became boring to come to class day after day to play with little blocks that didn't really seem to represent anything. Therefore, I disliked the continual building projects that we had, and suggest that next time there be more understanding of the topic, and a more definite end in view, and then the building would have some purpose or meaning, rather than being just another wasted hour.

I did not go on the walk, but imagine that this was probably the most beneficial part of the whole unit. The rest of the kids in the class seemed to have observed a lot of things that I would never notice.

The slides, too, were interesting. Here again, we were getting some solid background, something concrete to help us understand and appreciate spatial sequence.

The course should have been something like this:

1. Reading text
2. Discussion of text
3. Walk

4. Discussion of observation on walk
5. Slides of discussion, relating slides to this observed on walk
6. Projects, working with blocks (for only a few days)

On the whole, I got very little out of the unit. I found playing with the blocks everyday to be very dull, and a waste of time that could have been used to learn something.

XXX

The block exercise is essentially a very good one. It gives you practice in being able to see and handle a complex of arrangements from overhead. This increases your perception of overall planning. The walk we took did a lot of good also, although not in the same sense. I gained a sense of space and sequence at the detailed level. The combination of these two learning experiences has heightened my ability to perceive architecture.

I think it was very wise to have the different kinds of street plans for us to work with. If we had simply been told to plan a city without the guiding lines the concept would have been too abstract and ungraspable. The guiding lines gave us just enough guidance to have a basis on which to be creative. It also gave a sense of the different kinds of planning arrangements that actually do exist.

The same thing goes for the exercise in only width and only height that we had today. If we had continued as we did yesterday, I would have been out of ideas and quite dead about it by this time. The restriction gave me something more definite to work with and took some of the creative responsibility off my shoulders.

This brings me to the only thing that bothers me about it. It may be my own hang-up and something you can't do anything about. It would be very nice if we could work individually. There was one time when my team worked really well, but all the other times I felt stunted by having to make my own ideas compatible with the other person's. It could be just my inability to work well in groups without leading (I have always had it) and it is also possible that the exercises turned out better because of the teamwork, but I rarely felt that way. The best one I did was one that I did on my own. I realize that the problem might simply be one of facilities and money, in which case it is not worth complaining about.

The rhythm exercise blocks could have been made to fit the slots a little better, and there could have been a few more sizes. But considering you whipped these up right away you did an excellent job.

XXX

The block experiment was, at first, frustrating due to the limitation of the materials used. The blocks were never the right size or the right shape. However, when forced to work with the materials at hand we did so and this was good. Many things could be done with the blocks and after repeated failures we discovered some of these. Architects must work with limitations and it was beneficial for us to do so.

The work was enjoyable and we had no trouble staying interested. The creations were often a little haphazard, however, and perhaps we should have had some straight training before starting on the models. I am not sure if this would have helped by giving us a base or would have hindered whatever creative spirit we might have had. It may also have been a hindrance from "a little learning is a dangerous thing," standpoint. Too much confidence in our knowledge of proper architecture could have held us back.

In analyzing the models we were often given too much credit. Many of the interesting things noted, especially those from ground level view, were entirely accidental. Few of us thought to analyze the appearances of the structures from the standpoint of a man 1½" tall.

On the whole, the experiment was very entertaining and, I think, productive. I did learn from experience and from my failures and without being taught I gained some architectural awareness.

XXX

Excellent. One method, yours, in fact, was very interesting. I have no means to evaluate it against other possible approaches, yet I thought the means of working, in my case, by one's self, and experimenting was not only useful, but the best way of stressing important qualities of architecture. The only approach which could have been better, would include full-sized buildings which we could manipulate. Since that idea cannot be used, and model forms are close to actual forms, I believe it was the best approach.

The only thing wrong with this approach is that it is much less successful if the person has no creativity or at least much less successful. It was wise to use slides. These were the "urge" to get us thinking about different forms, etc., ways of doing things in different ways.

Criticizing the materials, more forms than just a block and triangle should be used, as well as segments of circles. It would have been more interesting if we had not been restricted by our material.

XXX

On the whole, I believe that the experiment with the blocks was a success. However, there are some inescapable drawbacks to the experiment, just as there are drawbacks to all works on a model rather than the "real thing." We were not able to go out and build large buildings in a giant-sized field, for the materials did not permit this. And, because of this, our architectural knowledge and experience is still extremely limited. On the other hand, working with the blocks did help us "get the feel" of working with space and volume as well as sequence. And this, I assume, was the entire purpose of the experiment.

The major experience in the experiment which was beneficial to me was the enjoyment I received from building with the blocks. It is impossible to impress someone with the importance of architecture without letting the student derive satisfaction from the subject. Thus, I believe that the experiment was successful in at least this important respect.

Furthermore, the limits inherent in the materials were a boon as well as a deterent to the overall value of the project or experiment. An architect must work with certain limited materials, just as we did. Thus, some of the frustrations we had when building with such seemingly simple shapes are perhaps similar to the frustrations of the architect when he realizes that he is unable to attain the feeling which he wishes to emote.

Nevertheless, there are definite drawbacks to the experiment as well. The student should not be led to believe that building with blocks on a board and building with blocks in a city are in any way identical. One factor that is missing in the experiment is time, and along with this comes practicality and practical value. An architect must concern himself with ventilation, sanitation, and acoustics, while we never had to worry about these factors. And the architect must also realize that the environment around a structure will be ever changing, even as he builds; while we can build up and tear down a building in a few seconds or minutes.

The final disadvantage is perhaps most important. There is a tendency in the student to think of the blocks and the board as toys to be played with. The total effect, then, of the experiment is entirely different from the effect if the student realizes that these "toys" are actually scale models of the materials given to the architect.

But, in all fairness, the experience I derived from the blocks was enriching as well as enjoyable. I would definitely recommend the continuation of the experiment in the future.

AN ARCHITECTURAL EXCURSION

Proceeding south from Uni High on Matthews one notes three major segments before reaching the Library. The first segment extends approximately from Springfield Avenue to the Chemistry Building. The rule here is buildings of medium height not too close to the sidewalk. The street is reasonably wide so the buildings do not create an oppressive feeling. There are notable breaks (e.g., the Green Street intersection and the Church immediately following it and the two small parkways opening up on the right along the quad) but each time the same feeling returns after the breaks. At about the Chemistry Building the landscape opens up somewhat. There are streets with trees opening up on the left and the buildings on the left are much more interesting than before. There are sororities and other buildings out of the red brick pattern. After Smith Hall the landscape opens up even more with the Morrow Plots on the right and the parking lot on the left. Here, the horizon is covered by very similar buildings. At Gregory the atmosphere changes as one passes through a gate and a courtyard. The feeling here is not particularly pleasant but at the end of this short segment the landscape really broadens. The buildings far off in the front and to the right are very attractive from this point.

The walk west towards the Architecture Building is very open and attractive, although almost monotonous. In less beautiful weather this stretch would be bleak and windy but now the green is very pretty.

Entering the gates of the Architecture Building one expects an enclosure which is not really there. The space is very open up left. Going down the ramp one is very struck when the light is cut. It is a very abrupt change into the shadow and the feeling of the moment is magnified stepping into the confines of the passageway down into the building. There is some feeling of expansion going up the stairway and then at the doorway the space opens up a great deal.

The Education Building is well set into the landscape. The steps approaching it are a transition of sorts. On the east side of the building the shade is very pleasant as is the expanse of grass and trees to the left. The valleys open up the view somewhat. The feeling is somewhat tighter coming back the west side of the building due to the wall. The grass area in the courtyard makes the enclosed space interesting--especially the depression at the south end. The elongated shape of the grass rectangle gives the effect of a bowling green. The transition to outside is softened somewhat by the open fence that replaces the wall for 10 or 15 feet very close to the end of the building. Leaving the area of the building, the steps again provide a transition and the Architecture Building becomes the dominant structure of the view. Entering the gate into Architecture's west courtyard one is somewhat less disappointed as the space is a little more enclosed. It quickly opens up.

Entering the Library one is immediately oppressed by the small entry way then quickly relieved again stepping into the main hallway. The walk down this hallway is trodden in the middle where, for a stretch, the hall feels more like a museum. The light is dimmer, and the walls are lined with plaques and cases. The entry way is not nearly as striking on the way out although there is some reverse effect of making the exit to the open space outside more abrupt. The position of the Library on the street does emphasize somewhat the change to the outside. The long stretch of street ahead makes the vista seem very open. The buildings are not at all oppressive walking down Wright Street.

The turn into the gate just beyond Greg Hall is another disappointment. The bike lot on the right decreases the effect that would result at both ends of the walkway if the walk was closely hemmed in. Even so, the opening into the quad is a very notable change. The long expanse of the quad provides a very open effect. The space is big but very finite due to the buildings surrounding it. The Union provides a focus walking northward.

The steps, the patio, and the entry way provide successive transitions into the interior space of the Union. In the Union people become a factor in the spatial feeling. There is a crowded feeling that is at least minimized by good lighting. At the end of the corridor there is a sharp turn right, and for about three feet the space is very close. This is a good effect. The next space is a relatively small one opening up into another corridor which does not seem at all crowded. The corridor is much wider and the ceilings are higher and the lounge opens up on the right.

At this time of year the large open spaces are greatly enhanced by the greenery and are very attractive. In bleak winter they could be depressing, but in bleak winter almost anything is. There were a number of unfulfilled promises on the walk. There were very few radical changes spatially, although entrances at Gregory Street and Matthews, both ends of the Architecture Building, and after Greg Hall all seemed to be preparation for such changes. The open spaces could be very striking if small spaces were used more effectively to enhance them.

EVALUATIONS OF THE ARCHITECTURE OF MC DONALD'S DRIVE-IN

It is best to evaluate the McDonald's restaurant in two completely different ways--according to its form, and according to its function.

The restaurant is not very pretty. It consists of only three colors, white, grayish brown, and gold. These three do not form any sort of unity or harmony with each other. The yellow, in fact, serves as only an eye-catcher. It is also not unified in its shape. It is basically square, but contains two absurd golden arches that do not fit at all. What the designer intended was a shape to catch the eye as well as to be pleasing. It does not, however, contain the potential for pleasure or even emit it. It is too gaudy or distracting rather than pleasurable.

Functionally this building fits basically all the needs of a commercial-type restaurant. It contains both a kitchen and a service counter in one room, thereby making efficient use of available space. The problem arises, however, of the lack of room for the customers (as well as the number of desks), which are not often a problem except on crowded days. The smell, too, cannot be kept from the customers who are waiting. The building should be kept clean, however, to further its attraction (since this is the point). The architect's functional purposes, then, are achieved. The problems arise in aesthetic specifics--colors, use of tiles, etc., with no meaning, and placement of systems (air-conditioning). It performs its function--to attract attention, but it is done poorly, aesthetically.

This problem is rather large. The first change should be a complete change in its image--from flashy and gaudy (typical cheap restaurant) to a theme like Colonial or European (fitting to the food). The building should look pleasing as to mean--

"our food is also good." The change in image can cause a complete change in what a customer accepts or why he chooses the building. Form and shapes rather than bright colors (including addition of pleasing surroundings) can serve as a better form of performing a restaurant's function.

Aesthetically, the McDonald's building has many flaws. The sign is garish as is the color scheme of the building itself. The outdoor storage (perhaps air-conditioning) unit is poorly coordinated with the rest of the architecture. The expanses of glass are too stark and probably hard to insulate. As a whole the building is very characteristic of the neon monstrosities that are commercial centers all over the nation. It is of the same genre as the streamlined gas stations which are very common. The excuse for this total effect as well as the individual defects, mentioned above, is the same for the gas stations as it is for McDonald's, commercial expediency. Both the sign and the building must be flashy and attract attention. The outdoor unit might be placed underground. I am unsure of the financial problems involved. The glass is psychologically a great help for the employers making working conditions oppressive. It should, however, be tinted. This could be done at no cost to practicality.

Within the context of practical considerations there are steps that could be taken to improve the building's appearance. McDonald's has an established clientele and reputation and could change its appearance without losing identity. The arches should be kept yellow and extend through the roof to the ground. The rest of the building should not be red and white. It should be a very pale yellow with occasional rows of dark brown. The perimeter of the first row of parking should be moved back to allow for a line of shrubbery around the building and aggregate rock should replace the concrete immediately around the building and around this shrubbery. The sign should also be redone in strong browns and yellows. The ventilation units on top of the building should be hidden.

The interior hanging lights should be eliminated in favor of the lights that are sunken into the ceiling. The flooring should be a pale beige linoleum.

It seems to me that the architects of McDonald's put function above form, as well as business above taste. For me, it is ironic that they should consider business as separate from taste, since a building in good taste is very appealing.

The features of McDonald's seem to have been stuck on for the purpose of attention getting. The advertising features seem to have nothing to do with each other, as well as nothing to do with the structure of the place as a whole. The arches are not placed in such a position as to make the building look unified. Furthermore, they do not have any form within themselves, but rather a lot of decoration that is intended to cover up the lack of form and create the illusion of good form. The structure is useful for the function. That is, it is the kind of thing that people can rush in and out of very quickly without worrying about thinking what they are doing or noticing what they see.

However, it is not necessary for good architecture to be a strain to observe. If it is really good, it is something that naturally relaxes and appeals to you. Something that makes you feel as if somehow, a higher level of perception has been reached without any straining on your part. As if a natural uplifting has taken place. McDonald's is not satisfactory architecture mainly because people are used to seeing things that are not pretty, and do not really bother to make it better.

FUNCTION IN ARCHITECTURE

Purpose. This lesson examines the role of function in architecture. Function in itself is what can be termed an extra-aesthetic, or non-aesthetic, determinant, but because of its role in architecture, it is vital to an understanding of the form. Further, the determining influence that function has upon architecture often is fundamental to the establishment of a particular aesthetic. Architecture grows out of human need. Without need, there would be little to distinguish architecture from sculpture. Some have defined architecture as sculpture through which one can walk. People do much more than walk through architecture; its functions run the gamut of human activity, emotions, psychological reactions, and need. To understand the process by which architecture is created, it is necessary to understand the needs present at the time it is produced, and out of which it is produced. This lesson, Function in Architecture, intends to examine the diversity of human need, in part, and to illustrate the aesthetic import of these needs.

Function, as it is used in this lesson, pertains to a wider field of meaning than purely physical function in the sense of activity. It is used to refer to the broader functioning of an architectural result, to the behavioral response it was intended to fulfill, including the psychological aspects, the way it influences the conduct of our lives. One of the best statements made in this regard was made by a nonarchitect, Winston Churchill, who said "We shape our architecture, and then our architecture shapes us." This insight into the role of our environment is ever more applicable today. Architecture should not be viewed as something of the surface or as a visual phenomenon apart from an underlying set of determinants. The value of a work must be judged not only in terms of its formal characteristics, but also in terms of appropriateness for its intended role. Role, as used here, includes a wide meaning. "The true work of the architect is to organize, integrate, and glorify utility. Then and only then is he truly a master-worker." This statement of Louis Sullivan refers to the first level of function as we will discuss it in this lesson, that of utility. As the subject is developed, the emphasis should be expanded to include, for example, how the building makes us feel. This also is a function of a work of architecture.

Procedure. The lesson format is that of an illustrated seminar. Student-teacher interaction is encouraged at every point. Grasp of meaning should be emphasized above covering all the material in a limited period. It is foreseen that more than one period is needed for this lesson. Function in architecture is so fundamental, that adequate time should be afforded for understanding this concept.

Slide	Description
1. French peasant woman	Question. As we discuss the notion of "function," this slide has some interesting information for us. If we mean by function the ability to perform some task, what elements are seen in this view which leave a function, and what is the function of each? Answer. The peasant woman's broad-brimmed hat performs the function of keeping the sun off her face and out of her eyes. Her apron performs the function of protecting the clothing underneath from contact with the animals which she must encounter. The stick that the woman holds in her right hand performs the function of prodding the animals in the direction she intends. (Note: if discussion proceeds to the vegetation and building in the background it should not be pursued in depth at this time as it would be premature to develop notions about those elements as yet.)
2. Mountain hiker, Switzerland	Question. In the view before us, what elements perform functions, and what are the functions of these elements? Answer. Among the items are the man's hat, which keeps his head warm; his coat, of course; other clothing; his knapsack, which carries supplies for him; the shoes, which facilitate climbing in the special circumstances of Swiss mountains, etc. The suitability of each of these items for its task may be discussed: the jacket is a light one, it sheds water, and doesn't become a great burden. The same could be said of the knapsack, which is light, minimal, efficient in terms of its ability to do the job. This brings up an old French maxim, which is "seek the maximum of effect with the minimum of means." Compliance with that statement would produce an efficient functioning.

No doubt students will bring up the bench which is at the left, which performs the function of providing a resting place for hikers, and also perhaps the cart on the right, which keeps the street clean.

Further analysis of the view would bring up the notice of the curb, which keeps the drainage in the street and not in the pedestrian rest area; of the manhole which performs the function of access to storm drainage, of the fence next to the bench, which performs the function of protecting people from falling down the hillside. The pavement itself performs a function. As can be seen in the weather conditions shown, it provides a walkable surface which is not muddy. Thus, virtually everything in the slide which man has introduced is there to perform particular functions. The upper half of the slide, of course, also has subject matter for discussion of function, and no doubt the students have had background in biology, botany, which need only to be referred to here.

The tree, as a working structure, is a magnificent example of a system of components which function in a relationship, and in which every part has a role to perform. (Visual implications are involved but will not be brought up at this moment.)

3. Two women in a park, France

Question. Applying the same question, identification of the functioning elements, what is suggested?

Answer. Among the obvious elements are the chairs, which furnish support for an individual to sit; the table, which provides a surface at a convenient level for beverages, glasses, elbows; the beverage containers which hold beverage, etc. An additional aspect of function, however, is emphasized in this slide. That is the provision of a "setting." The individuals in this view had the need for a place to relax, to ponder, discuss, and gossip; the environment in which they have located is performing that function for them. The environment then must include not only the chairs, the table, and the beverage glasses as individual elements, but the entire composition of these elements, together with the trees, the background entourage, landscaping, etc.

The total composition performs a function, that of meeting what is not entirely a physical need, but also a psychological need. (Note to teacher: As we discuss the needs of people, we are at the first level of architecture. The points made by these first slides will be made again in the context of architecture and they are just as relevant here as they will be there.)

4. Place Montmartre,
Paris

This slide shows a view in a French square with a lively interaction of people on a Sunday afternoon. Around the square are various amateur and professional painters, with their easels and wares, and passing by are the French people and tourists. In the background is the church Sacre Couer, a dominant landmark situated on one of the seven hills of Paris. Interaction on a crowd scale, as opposed to individual scale, is exhibited here. In this sense the square performs a function. As an open collecting space, at the convergence of many circulation arteries, it plays the role of a stage. "All the world's a stage and the men and women merely players" in many situations in the environment. Here the stage is that for a crowd.

5. Montmartre, Paris
(view of painters)

This view along the periphery of the square gives more information concerning the activity in that square. Very much in a theatrical sense there is the performer and the spectator. More is involved here than just the doing of paintings. In some cases the painters never look at the view which they are painting, rather, considering themselves to be the focus of attention.

The sidewalk and street have here been adapted to a particular kind of functioning. The sidewalk becomes a substage,

	and the street the spectator area. The characteristics of these human needs, the circumstances between these people, are at the roots of architecture.
6. French peasant man, The Louvre, Paris	In contrast to the need for relating to others in a social situation, there is also the need to be alone. The man seen in this view is separated from society, for whatever reasons, seeks a place away. He has found a place which allows him this separation, and also a place in which to pass a portion of his day. The location performs a certain function for him. He is given a place to take a nap and he is afforded some shade from the bright afternoon sun. The physical environment is affording him solace and comfort. A human need is being served. In this sense we have an example of the functioning of the environment.
7. View of a fisherman, River Seine, Paris	The forms seen in this view were created to perform various functions. We see in the distant center the bridge whose function is to provide access from the riverbank to the island in the center. Other elements can be identified, such as the bridge in the foreground under which the viewer of this scene is standing. But in the immediate foreground we have a fisherman engaged in a certain activity. He has found that the physical circumstances are suitable for the desired function. This is quite different from identifying a function and then designing for it. Nonetheless it is an example of the equation being fulfilled. The fisherman is given shade, a surface near the water's edge, and peace and quiet away from other people. A human need is being met by the physical environment.
8. Gospel Singers, street corner, Maxwell Street, Chicago	Here is an activity involving social interaction. While religious in nature, it is a part of the cultural context in which responses between "preacher" and congregation take place. It is interesting to note the relationships that are established. The preacher is dominant. He must be easily seen and heard by all. He is given support by the figures to

the right who have microphone amplification and sound equipment. The "congregation" is grouped for observation of the preacher, but also to provide a certain anonymity for its members. There is no confusing the leader of this session. Any of the people in the crowd would feel conspicuous and out of position if placed before the crowd. Any of them is free to leave and walk down the street at any time, as are those walking down the street free to join the crowd and become participant-spectators. Each of the people in this view is performing a certain function for the others. The preacher's role is obvious. Each spectator performs a role for the other spectators in that he helps to form the crowd in which they all can be anonymous. The missionary preacher and his singers accept that and in fact choose this open-street location because it allows for easy additions to the crowd. Since it takes little commitment from a passerby to become passively involved, he is more likely to do so. The preacher then hopes that from the token involvement he may elicit greater involvement by the power of his message. The street has taken on a new function in this example. (Note to teacher: we are reinforcing the concept that physical environment is to be understood in terms of human needs and human activities.)

9. New England Evangelist

This slide has in common with the previous one the subject of spreading religion. Perhaps here the kinship ends. Rather than being located on a busy street corner there is a separation away. A bible camp is being conducted in a barn in a rural setting. The people are not casually passing by, to be attracted by a spectacle. There can be seen in the eyes of the evangelist a strong appeal. The setting is sparse, the surroundings severe, and it is suggested that one who does not give up his excesses runs a great risk. The setting and the individual are a unity and they function in a particular way.

10. Crowd movement, Maxwell Street, Chicago

One of the most basic of human activities is circulation. The street is an example of a circulation space. Allowing movement along a linear continuum, it facilitates "service" to a great number of points along its path. Thus a street is an example of a particular functional system and should be viewed as such. While the view seen in this slide is not a designed one, it is a clear example of this basic circumstance. We see a crowd moving along the street and we see a great variety of enterprises, ownerships, interests, and attractions along the way. While the design could be varied, with respect to the form characteristics of buildings and features, the basic system is unalterable. Further, the basic need is undeniable. Again, we are at the roots of architecture.

11. Medieval street, France

This example of a street form dates from medieval times; however, the picture is taken in our own time. It recalls Churchill's statement, "We shape our architecture and then our architecture shapes us." The way in which people are to function in this situation is prescribed by the physical form that has been created. It permits a linear circulation. It allows accessibility to a number of destinations or to other circulation routes. The man in the foreground may have the object of dumping debris. The woman in front of him may have as a destination the cathedral at the end of the street. Certain other activities are precluded. For example, this would be a very poor place to stage a concert. A political speaker would garnish a small audience here. An automobile salesman would not only find it difficult to attract a large number of customers, but would also find that the vehicles sold would not be able to leave the location due to the narrowness of the street. Children, if they chose, could play a game of marbles here, or hopscotch, or tag. Within certain limits activity is allowed, and, within certain limits, other activity is precluded. Such is the relationship between physical environment and functions at the permitted level. A given physical circumstance might be analyzed at three levels. First, in terms of what was required; second, in terms of what is permitted; third, in terms of what is encouraged. While the basic necessity may in this case be circulation, the manner in which the composition is arranged has implications for what is permitted and what might be encouraged.

12. Trafalgar Square, London

This is an example of a space which has other implications for function. In contrast to the linear circulation space, this is a collecting space. While it permits circulation in any direction, it also permits a crowd gathering. Excluded is convenient access to a great number of points in close proximity as in the case of a series of stores along a street.

Question. How many different activities can be noted among the participants in this square?

Answer. People standing and looking at the fountains; people walking through the square on the way to some other place; people standing and talking to each other; people stopping to feed the birds; people sitting and watching other people; a man watching the photographer who took this picture. In general it can be said that the functions here are those of leisure. The physical circumstance that has been created permits of these functions as well as encourages them.

Question. In what way are these functions encouraged?

Answer. Free circulation is encouraged by the broad pavement. Interest is created by the fountain with its strong attraction which retains people in the square. Retention capability is provided by the places for people to sit. Birds are attracted by the unobstructed space, as well as by the presence of people to feed them. Movement through the square is encouraged by the fact that it can be a shortcut to some other destination. Unseen in this view is a statue of Lord Nelson on a 200-foot high pylon in the middle of the fountain. It is interesting to note that no one in this view is looking at Lord Nelson, for he is much too high. The interest is at the eye level and the implications for function are there where the human dimension is the measure.

13. Religious Procession, Piazza San Marco, Venice (14th Century)

Piazza San Marco is one of the most significant urban spaces in the world. This view depicts its use at the time of its inception. The square, which extends directly before the cathedral of San Marco, is shown as it facilitates the religious functions. The procession seen here is one related to the religious activity of the church. Understanding of the space requires understanding of the function. A need was present for a ceremonial "stage" in which great multitudes could congregate and in which public recognition could be given to certain events in the life of the church.

We see then a circumstance which was created as the result of a human need. The environment cannot here be viewed as a collection of objects but as a relationship of elements which are both positive and negative. The cathedral of San Marco functions as a solid definition for one end of the square. At the same time it contains within it a negative space, a void, which accommodates certain human activity.

The square before the cathedral is an example of negative space which plays an essential role. When one is inside the cathedral the definition of a space becomes the walls and the other structural elements of the building. When one is in the square the definition of a space is the cathedral itself as well as other buildings around the square. In each case we have architectural space. In each case we have the accommodation of certain functions for which the form has been developed.

14. Rockefeller Center Plaza
New York City c. 1935

We have in this example a view of another "collecting" space, but one which has been developed for very different activities from those of the preceding example.

Question. In what ways is the Rockefeller Center Plaza space similar to the Piazza San Marco?

Answer. One similarity is its basic role as a collecting space. Second, it permits of spectator relationships to the activity in its center. Third, it has positive definition on all of its sides.

Question. In what ways is this space different from the Piazza San Marco?

Answer. Due to the changes in our culture, in our technological characteristics and ways of life, many differences can be noted. The automobile is with us and becomes a factor in the creation of a space for pedestrians. Thus one basic difference is the creation of a multi-level square. By this means the automobile traffic functions at one level and pedestrians are given space safe from such traffic as well as visually insulated from such traffic. In this latter regard is meant the fact that people at this lower level do not see the automobile traffic which is above and behind the low wall at the upper level. This gives a visual isolation.

The Piazza San Marco did not have this problem to contend with. Another major difference is the fact that no religious ceremonial requirement is present. The square does not relate directionally to a particular monument.

The Rockefeller Center Plaza, furthermore, is developed primarily as a leisure space accommodating this necessary function in a business world. It provides a place away from the daily pursuits of city workers. As seen in this wintertime view, ice skating is possible, with the function of watching as important as skating. Note the crowd which lines the rail at the upper level. In terms of functional systems notice that the sidewalk at the upper level contains people who are on their way to other destinations, but who find this attraction unfolding for them to one side. They then become participants themselves in the passive sense. This adds further dimension to the ways the composition functions. The designer has anticipated the human behavioral responses which a certain design will encourage. Also anticipated is the fact that if benches are provided, people will be likely to sit on them. Those who do not wish to become involved are free to pass along on their way. Those who care to are invited down by broad stairways. The entire fact of the composition itself must be viewed in the context of endless corridor space patterns produced by streets and tall buildings, in which this plaza functions as a very refreshing relief. In this context it plays a certain role, or function, which is at another scale.

15. Rockefeller Center Plaza, New York City, Summer View

This view of the same plaza shows the transformation of function of the space in the summer season.

Question. Comparing the two slides, what differences in activity can be noted?

Answer. In this summer view, there are many more pedestrians walking along the storefronts. There are many less spectators surrounding the periphery of the upper level of the plaza. No doubt one reason for less spectators is the fact that rather than ice skating in the center we now have the summer cafe, less interesting for spectators. Thus, one function is influencing another, and a change in one function is causing a change in the other.

16. Rockefeller Plaza, New York (approach view)

Supplementing the two previous views, this view shows the pedestrian approach to Rockefeller Plaza. It is also a tightly defined space. Seen in this holiday season, it has been provided with decorative features which function as events in a linear space. The people who are passing through this connecting space are provided points of interest along the way such as the reindeer in the foreground. While these features are temporary, they nonetheless perform the role of providing interest. In fact, their interest potential is increased by the fact that they are temporary.

17. Mountain Stream
Zermatt, Switzerland

Moving from the urban setting depicted in the previous examples, we now examine function in a rural context. This slide illustrates circulation. Most obviously, there is circulation of water as the mountain stream carries away the melted snow to lower levels. Also to be noted in this slide is the road at the left and the people walking along it. They too are involved in circulation, moving from one place to another. This basic activity was the essence of the street examples shown much earlier. What is noteworthy here is the fact that the people and the water have chosen the same route for the same reason. It is the easiest way to get from one place to another in this mountain setting, the most efficient manner in which to perform this function. To travel the valley between the mountains rather than going over each mountain is to follow the natural law evidenced by the flow of the water. Man has learned the law by experience, as evidenced by the people on the road in this example. One contemporary architect, Louis I. Kahn,* refers in his writings to the laws of nature and the laws of man. He states that the laws of nature cannot be violated, but the laws of man can be abandoned by better ones. With a differing conveyance system, such as a helicopter, man would perhaps make a different law regarding travel from one point to another in this setting.

*For basic understanding of function, form, and design, students in an advanced level might be referred to writings by Louis I. Kahn, particularly that by Vincent Sculley, Jr., entitled Louis I. Kahn.

18. The Great Wall of China

While no people are present in this view we have, nonetheless, a statement made by man. The sole reason for the wall's construction had to do with function. It bears an interesting contrast to the preceding slide in that it recognizes a possible circulation over the mountains rather than through the valley route. To perform the required function of stopping the movement of other peoples, simply blocking the valley route would have been insufficient. Were the attempt focused on stopping the flow of water, as in the case of the stream, building a dam in the valley would perform that function. To stop the advance of men, who make other laws, it was necessary to build the "dam" through the valley and over the mountains as well. One can easily imagine the deterrent which the very presence of the wall must have been for a would-be invader. This wall was built in the third century B.C. along the northern border of China for a distance of 1,400 miles, in order to repel the invasion of the Tartars.

One further aspect of an analysis of the form of this construction in its setting would involve the fact that the highest points were selected for the wall in order to further increase the natural barrier value of the mountains. Thus the wall follows the highest ridgelines and becomes an extension of them. The relationship between form and function, then, is very direct. While we are still at the utilitarian level of architecture, this is a standard of judgment which we will value in reviewing the quality of any work.

19. Pont du Gard, Nimes, France (Roman Aqueduct)

This is an example of the applied ingenuity of man; in recognizing the laws of nature and yet accommodating his own needs. The need in this instance was fresh potable water in large quantities for a city population at a great distance from the source. To bring the mountain waters to a destination many miles away, the Romans devised a scheme for transporting it over the mountains and valleys. Illustrated in this view is the best remaining example of their aqueduct construction which was originally 270 miles long. This remnant spans a Rhone River valley and is 900 feet in length. Built with a slight incline from its elevation at one end to its elevation at the other end, the law of gravity was used to create the required flow. At the same time, the elevations were so contrived that it would allow the water to pass over obstacles such as mountains, hills, and other terrain features. This is a structure with a utilitarian purpose as its foremost reason for being. It is also a very direct and logical solution to a problem within the confines of the technology of its time.

Today, this function would be accommodated by many possibilities in the field of hydraulic engineering. Lift stations, high velocity pumps, complex piping systems, and so forth, are at our disposal. The function or need is no different today, only the means to solve it have changed. Thus, to our developing understanding of the role of function in architecture must be added certain reference to the means. It is apparent that with a different means to solve an identical function, a different result will occur. The basic question for the architect is: what is required, and what is available to do it? At that point he is at the level of problem analysis, and at the beginning of creativity.

20. Oxford University
Oxford, England
(Bridge View)

With reference to the preceding slide of Pont du Gard, it is to be noted that a similarity exists in the example shown here. Just as it is easier for water to move in a steadily downward fashion rather than an upward movement, it is also easier for people to move directly from one level to another. Thus, while it would have been possible for people in the building at the left to have gone to the street level, crossed the street, and to have gone up to the upper levels of the building on the right, it was functionally efficient to move directly from one to the other. Thus the motivation for creating the bridge in this view. It is an example of the creation of form for functional reasons. Elements of its composition can be regarded along other lines such as style, unity, harmony proportion, and so forth, but the basic characteristic of mass-space relationship, the form itself, is due to its functional base.

21. Medieval Bridge,
Rhone Valley, France

Question. In this view, how many functions are provided for?

Answer. The first function provided for is that of crossing the river. Second perhaps is the accommodation of the river flow itself; the bridge structure allows the natural flow of the river beneath. Third, it will be noted that towers have been built at each end of the bridge for defensive purposes, this function being the prevention, at certain times, of the crossing. Fourth, a stair leading to one of the towers provides a function of access to the tower. Various other functions can be noted at succeedingly smaller scales, such as the crenulations which allow the dropping of hot oil on the would-be invader; arrow slits, battlements, and various other features. The resultant form, then, is totally dependent upon certain functional requirements. One can analyze the result in terms of its form characteristics and formal relationship to its surroundings. However, we again are building a concept of function related to ultimate resultant form.

22. Amphitheatre, Verona
(1st to 3rd C. Roman)

Question. What function is being accommodated by the dominant structure in this view?

Answer. The function being accommodated is that of spectacle. Whether the spectacle requires a crowd or the crowd requires a spectacle, the two have a fundamental relationship to each other. The crowd must be able to see the spectacle if it is to be defined as such, thus the necessity of a central area visible to many. The basic laws of vision and access were recognized by the

Roman builders of this amphitheatre, even as they would be today. The solution evolved for this relationship of spectacle to crowd is of fundamental logic. This does not look like a bridge.

Question. Why doesn't it look like a bridge?

Answer. The bridge furnishes access from one point to another point; involves movement, a linear circulation; it does not require crowd accommodation. The amphitheatre, on the other hand, requires static and fixed relationships. It requires a crowd to be accommodated, and relationships in space which dictate form. Again, we are the roots of architecture.

UNITY IN ARCHITECTURE

Purpose. The purpose of this lesson is to examine the concept of unity as it applies to architecture. We will use the semantic approach of examining the referents for the term unity, in order to better understand its application in architecture. The accompanying slides, therefore, are selected to illustrate the variety of situations in which we can apply the term unity in an architectural composition. The intent is to create an awareness on the part of the student for this quality. To this end, it is suggested that an inductive approach be used for this lesson. The students should be encouraged to find and identify the components of an illustrated work which impart to that work a sense of unity. As in our approach to other concepts in the aesthetics program, emphasis should be placed upon the qualities of the work of art itself. The attributes of the work, it must be again emphasized, are the inherent characteristics by the nature of which we ascribe one quality or another. In this view, the concepts of unity, scale, proportion, rhythm, etc., are not residual aspects of the work itself. They are only areas of judgment by which we ascribe quality to the work.

Unity means oneness. It is a most essential quality in architecture. We seek this quality in compositions in our environment. Very often, it is only by the presence of the quality of unity that we are able to define the composition at all. Were it not for a unity of the components in the environmental situation, it would be difficult to judge a particular area as a composition at all. In that case, were we to judge it, we would say that it was an unsuccessful composition, for it lacked unity.

The means by which a unity is achieved are diverse. In this lesson, it will be possible to examine only a portion of those means. Nonetheless, by illustrating several examples wherein a unity is created, the essense of this quality may be understood. Once the student understands the concept, he can seek out other examples or referents for himself. This is, in fact, a major goal of the program.

Procedure. This lesson takes the manner of an illustrated seminar. The selected slides are intended to serve as springboards to discussions on the subject. Student-teacher interaction is encouraged at every point, and freedom allowed to vary the time of the various examples. Where students readily grasp the message of the slide, the next slide should be introduced. Where a particular example tends to provoke a lively discussion by suggesting material beyond itself, the discussion should be encouraged. Every slide need not be shown in one class period. A general sequence is established in the following slides, however. Discussion unity in architecture should be related to previous discussions on the concept of unity in the other arts. As applied to architecture, it does not change meaning. Only the referents change.

Using the inductive method, we will not attempt to define the term by all of its referents in one package at the outset. Rather, by example and illustration, we will allow the meaning to unfold gradually.

Slides	Description
1. Four dancers (diagram)	Question. What is wrong with this illustration? Answer. All of the dancers are executing the same motion, kicking with the same leg, raising the arms in the same manner, but something is wrong. One of the dancers is too large (fat). Their composition lacks unity. The illustration shows that unity can be destroyed, or caused to be lacking, by a major deviation when it is obvious that a similarity is intended.
2. Natural Environment, Brussels, Belgium	This scene, viewed as a composition in the environment, possesses unity. Question. In what way is unity evoked here? Answer. The common properties shared by all components in this composition. These components are few, being the trees and the ground. The ground is a common color uniformly mottled with uniform texture. The trees have the common characteristic of verticality of their trunks and proliferation in leaf and branch structure. They can be viewed as independent components, yet each is similar to the other. By their commonness, unity is achieved. Note to teacher. Comparison can be drawn to the previous slide of the four dancers with the observation, perhaps coming from the class, that here diversity is possible but unity is still achieved. Why is this the case? If the answer is not immediate, the question may be referred to later in the lesson, and the slide as well. If it is appropriate to introduce it at this time, it can be noted that in the case of the trees, unity is achieved in diversity as well as commonness. By comparison to the four dancers, wherein three were the same and only one deviated, no two trees are exactly the same. Therefore they have the common characteristic of their basic structural and form characteristics but at the same time establish no discipline

or order which has been violated by deviation from such order. Thus is established a unity in diversity, a concept to which we will return later.

3. Temple of Neptune
Paestum, Italy
(Greek)

Question. What contributes to the unity of this composition?

Answer. The rounded form of the Doric capitals. The uniform space between the columns; the uniform height of the column; the beam or lintel which is supported in a common way by all columns; the single space which is behind in the center and to which all columns relate in an identical manner. The material of the columns and of the rest bring with it the common characteristic of texture, color, variation, tactile quality, etc. The uniform shadows cast and received by each element (point out the play of light at the column capital and on the column itself as it is consistent from one column to the next), contribute as a result of the foregoing.

4. Temple of Neptune
Paestum, Italy
(Second view)

This second view of the same temple illustrates the unity observed in the first slide but in this case from another vantage point. The point to be made is that architecture is three-dimensional, that people move around and through it; the elements which impart a unity or other quality from one point of view take on new roles as they are seen from another point of view. In this case, ask the students what is observed in the slide which imparts unity.

Answer. Many of the same features are still present. However, in this view the column capitals, the light and shadow forms, cast and received by them, are salient. Material characteristics are again dominant, and again are uniform. The disciplined organization of columns and their spacing is especially significant in this view, creating a uniform progression as it diminishes towards the horizon. Point out the converging lines of common capitals and column bases. Observe that if the columns were of varying heights, this line would not be

	achieved, but rather an irregular silhouette.
5. Egyptian Temple (Aisle View)	Comparison with previous two slides should be made. The form of the columns is changed here to a square plan; however, unity is achieved by the common quality of squareness. Previous common qualities should be again noted, such as same material, texture, color, tactile quality, height of column, uniform spacing of columns, regular play of light, produced by the orderly spacing, etc.
6. Cemetery Isle, French	Following upon the previous examples, ask the students to suggest elements in this view which contribute to unity. Answers. Regular use of a single material for roof structure, the qualities of that material appearing in every member; regular spacing of archways, made apparent by cast shadows in the pedestrian aisle; consistently irregular progression of tombstone markers on the wall; uniform wall material; suggestion of common floor texture inside and out.
7. Closeup View--Cemetery Roof Structure--French	The concept of unity includes unity of form and function. The use of the wood material is here adapted to carrying the roof load, in the form of the inverted boat structure. Again, the consistent use of a single material is seen.
8. Sant'Antonio, Padua, Italy (13th to 14th C.) Aerial View	Among many things shown in this view is a cathedral structure, having certain strong characteristics. Viewing the cathedral as an object, what characteristics impart a quality of unity? Answer. A salient characteristic is that of the repeated dome form. It is very easy to tell which building in this view is the cathedral. It possesses unifying features which cause it to be defined in terms of units. It is easily seen what is the cathedral and what is not the cathedral. The strong dome forms, repeated and tightly clustered, establish a composition which we identify, and call it the cathedral. The domes are varied in

size, and other varieties occur in this mass-space composition. However, the strength of the common element creates unity.

9. Sant'Antonio, Padua (Closeup view)

The features noted in the previous slide can be seen: the common roof, dome form, repeated in a cluster. There is created a "family" form relationship where the members, varied in individual features, nonetheless possess a likeness which allows us to identify them as a family.

10. Cathedral of St. Trophime, Arles, France (Portal View)

In this view of the sculptured elaborations surrounding a portal for a Romanesque cathedral entrance, we see a suggestion of the characteristics of the entire portal. The architect has responded to the brilliant sunlight of the south of France, with its strong light and resultant cast shadows. There has been created here a composition which, seen in its half, suggests a unity of the whole.

Question. How is a unity suggested here?

Answer. Repetition of form. Note the concentric relationship of arch forms, the first arch beginning at the doorway, the next arch possessing many figures, followed by another arch of figures, and another arch of figures. Each arch is received in a similar way by the pedestal at its base. Unity is furthered within each arch by use of similar-sized and shaped figures; yet note the diversity, comparing one figure to another. The fact that the diversity is consistent relates back to our previous answers. No one form deviates greatly from the order established by the others and yet, as in the case of the trees, no two are the same. There is a consistency in the degree of diversity and in the diversity itself.

Note also the common material, not unique in Romanesque times, as it might be today with our many possibilities for materials. The common material available to the Romanesque builder contributed to the unity of his work, whereas the

	multitude of choices available today often cause a design to suffer from including too many of them, and thereby losing the possibility of a unity. The need for discretion today is great.
11. Notre Dame	This partial view illustrates detail characteristics found throughout the cathedral. Ask the students to consider this as they have the previous examples. Question. What common features are observed in this cathedral? Answer. Richness of ornament; similarities in massing (note the spires, or fleches). The elements shown in this view obviously belong to the same building. There is, therefore, a unity among the elements which make up the composition.
12. Stained Glass, King's College Chapel, Cambridge, England	Each of these windows can be viewed as a composition in itself. Together they make another composition. The seven windows seen in this view have common characteristics and yet have individuality.
13. Whitehall Street London, England (Facade View)	Question. What features can be observed which lend a cohesiveness to the architecture? Answer. Similar arch forms; horizontal banding continuous from one ownership to the next; repetition of window spacing and order from one ownership to the next; repetitious use of middle-tone brick background with cut-stone highlights; recurring dormitory feature at the roofline lending a consistently irregular silhouette to the total; iron fence at the street level running past all ownerships lending a continuity to the experience of the pedestrian; recurrence of bay windows in a consistently irregular manner from ownership to ownership. Question. Having observed the common qualities evidenced in each building, what dissimilarities are noted?

Answer. Number of stories; width of ownership (individual facade); spacing of dormer element; height of dormer element; etc. Note: this is another example of unity in diversity. While individual circumstances vary from building to building, nonetheless, there are prevailing characteristics which lend a sense of oneness to the composition.

14. Rue di Rivoli, Paris, France (facade view)

This example from Paris, France, bears certain similarities to the previous example, from London. This boulevard, one of those created by Baron Hausmann in 1851 to 1853 sought to give a greater unity and continuity to the city of Paris. By that time Paris had outgrown the constraints inherited from medieval times. As a growing city partaking in the industrial revolution, with increasing population and certain civil disorders confronting it, drastic measures were required.

Hausmann sought to solve some of Paris' problems at this time by his system of boulevards. Creating long vistas by the means of new streets cut through existing urban fabric, it was possible to better facilitate traffic and to control congregations, etc. (one canon could control an entire district). By this means it was also possible to give a coherence and order to the city which formerly lacked structure and presented endless chaos. This particular street, Rue di Rivoli, was created as a westward extension of Paris. The view here seen is directly opposite the Tuileries Gardens. It was made to be a very fashionable shopping street, as it is even today. Despite the fact that many ownerships are present and that the nature of the occupancy changes from level by level, being commercial at the first level and residential at succeeding levels, unity is strong. Ask the students to identify the characteristics which create the prevailing sense of unity.

15. Apartment building Paris, France (facade view)	As in the previous two examples a facade view is exhibited which possesses great unity. In this case the features are altogether different from those seen in the previous slides, but a unity is nonetheless achieved. By this time it should be obvious to the students through what means a unity is created. The salient features here are the projecting balcony forms, all identical, the use of the curvilinear form from one to the next, and the ordered arrangement of these elements within a definitive framework.
16. Housing development Paris, France (facade view)	In this example a diversity exists (referring to the building to the left of the view) and yet a unity is prevalent. Question. What contributes to unity in this example? Answer. The pervading use of a single color (white) as a background upon which accents occur, the continuous use of a single surface or plane upon which accents occur; the strong statement of a single mass within which openings are made; the nature of the accents themselves, being "punched" openings of consistently rectangular configuration; the uniformly ordered arrangement of these elements, and the consistently irregular manner of creating balcony elements which though identical are allowed to occur in a random manner. This is contributory to "interest"; had the balcony elements not been allowed to be grouped in ones or twos and at irregular spacings both horizontally and vertically this building may well have suffered by the tedious repetition of elements. It would have possessed a great sense of unity but absolutely no interest. To dispel that undesirable possibility, the architect introduced the diversely occurring elements, but made them of a uniform nature.
17. Cathedral of St. Denis, Paris, France (interior view)	The Gothic cathedral, of which this is an excellent example, exhibits a very strong sense of unity. Question. What recurring features can be observed which contribute to this unity?

Answer. The use of the pointed arch form (and the students might be asked to observe how many places it can be found in this view); the consistent use of a single material, stone; the rhythmic progression of bays in which it is seen that similar, if not identical, features are found in a bay, then recur in the next bay, and the next, etc. A relatively uniform building unit is involved (the size of the stone varies little). While this is the result of a less advanced technology than we know today, it nonetheless contributed to the creation of unity. The texture of the surface includes a certain lined quality, with the lines being made by the joints of stone meeting stone. This pattern on the surface becomes a visual feature which by its consistency contributes to the sense of unity.

18. Street View
Strasbourg, France

In contrast to the composition created in a single undertaking, as in the case of the cathedral, here is presented an example in which the total work was achieved over a period of many years, by many individuals for a variety of occupancies. Nonetheless we can observe a certain unity in the view before us.

Question. What is contributory to the sense of unity?

Answer. Similar massing with sloping roofs; horizontal grouping of window elements; varied but recurring window shutters; arch form of entrance at the street level; varied color but consistent use of stucco wall surfacing; roof dormers; marked similarity from roof to roof. Discussion could be given to the question of what forces caused these similarities to occur. It was not the work of one hand that caused these to be treated in a similar way. However, there is a determining force behind the similarities. The roof forms were required to shed snow in the winter, since heavy snowfall is quite common here. The dormer roof form also results from the problem of creating an aperture in a roof which at the same time will shed snow.

The limited technology in medieval times caused all work to be undertaken in a similar way using post and beam construction or infill panel and weather surface. The social conditions of the time were such that shutters were required for security and privacy of the individual dwelling unit, but technology had not progressed to the point where the outside air could be shut out. Therefore, lacking air conditioning or mechanical ventilation, it was necessary to have both privacy and air circulation at the same time, thus the shuttered windows. The limited palette of the times, both in technology and available materials, is contributory to the oneness.

19. Street View, Strasbourg, France (building grouping)

The foregoing discussion is continued with this slide. Particularly to be noted is the consistent use of materials, due to the limited palette available. Particularly well exhibited in this slide is the half-timber construction. Wood is a very basic material in this area whose recurring appearance contributes to unity. Ask the students to find wood.

Answer. Both in half-timber framings of the buildings to the left, as well as in window framing, trim, and other decorations. Note also that the roof tile, being from the same area, weathering in the same climate, and existing in the same position of a similar number of years, has achieved a common color and texture. These unifying characteristics can be present in our own environment. Because we have today the possibilities for great diversity, with our technology advanced to the point where many choices are possible, the need for consideration of unity is ever more important. The unity exhibited in such examples as these medieval towns was almost impossible to avoid. A recognition of its quality, however, is very timely for us, especially as we are able to determine by our own initiative the kind of result we are to have.

20. Zermatt, Switzerland (street view)

Similar to the medieval examples seen previously, this example is also in the

	category of anonymous architecture. The interesting feature here is the relationship between the random building massing in the town and its resultant silhouette, with the random massing of the mountain background and its irregular silhouette. Also, the use of the natural materials wood and stone contribute to this form and setting.
21. Zermatt, Switzerland (village view)	Within the diversity of geometry of these masses is seen a certain unity. Again, it is an example of inherent or natural forces producing the overall visual quality, as opposed to the work of a single hand. In this case, the roofs of slate, an indigenous material well suited to being used in a shingle fashion for shedding water, become a binding characteristic. It is further strengthened by the fact that the slates are processed in similar sizes, those small enough for a man to handle, yet large enough that the number of pieces is reduced. This fact creates a consistent texture from one roof to the next. The variance in color from the reddish tone to the gray tone recurs frequently enough to make it a characteristic of the entire composition. One can see that diversity is present in the massing, organization and spacing of elements, etc., and yet a cohesiveness of the village complex is nonetheless present.
22. Stables, French Chateau (anonymous)	This slide shows a unique combination of volumes yet with a binding sense of unity. Question. Ask the students to identify how many basic volumes can be found here. Answer. The rectilinear base volumes, the triangulated roof volume, the conical tower volume, a conical roof form. Question. How, in this diverse combination, is unity achieved? Answer. A prime contribution is made by the sloping form of the roof, which covers and continues through all volumes, and the fact that the roof is of a common material,

slate. This lends a certain horizontal continuity to the progression of volumes that continue in that direction. Again this is an anonymous work, and yet the natural limitations of the time have helped to create unity in this diversity.

Question. How many kinds of accents occur and what are they?

Answer. At least seven principal ones, (1) doors at the first level, rectilinear in wood, (2) transom above the door, being square and a punched void or opening in the wall, (3) the wood eave supports which occur in an ordered pattern above the door and continue under the eaves, (4) dormer form with a triangulated roof and arch contained within it, (5) spire or lightning rod form which occurs at the various peaks of the roof in many locations, (6) small arched openings made in a conical tower and which recur a number of times on that form, (7) arched openings at the ground level recall each other to a certain degree, one being small for the size of a man, the other being large enough that a man may ride through it on a horse.

23. Horse Stables,
French Chateau
(another view within
same courtyard)

This faces the other way from the previous slide, and we see the roof form continuing around the courtyard. The diversity in forms and shapes and elements all occur because of functional needs of the stable. At the same time the sense of unity is enhanced by the common quality of roof form, its massing, its material, color, texture, etc.

24. Housing Development
Southern France,
circa 1955

Question. What contributes to the unity in this example?

Answer. A strong statement of mass in the building form. An expression of floor levels resulting in a horizontal banding on the facade. A consistent way in which windows are created, being from floor level to floor level, with a resultant panel expression between windows. The consistency of balconies created punched openings within the overall mass; in a general sense, a plainer expression throughout the surface of the building's exterior, this being accentuated by the random use of color, use of color here contributing to a certain interest, yet within a unified context.

25. Unité d'Habitation
Marsailles, France
Le Corbusier, Arch.

The facade gives us a close indication of the character of this building: consistent use of rectilinear geometry over entire surface; repetition of variously sized rectilinear voids; establishment of a wall plane at the exterior surface by the edges of all concrete members; repetitious use of color, varied in a consistent manner from void to void and thus contributing to diversity. Use of a single material, concrete, bringing with it the commonness of color, texture, etc. Analogy can be made to the work of a painter who, in creating a composition within the rectilinear format of his canvas, might repeat the use of certain motifs, colors, or other elements throughout his composition, and thereby impart a sense of unity to the whole.

26. Unité d'Habitation
Marsailles, France
(lobby wall)

This view shows a concrete screen wall in the lobby of the previous building, which continues the rectilinear geometry of the facade. In this location, the functional determinants which influenced the creation of the horizontal bands of the facade are no longer present, since there are no floors, story heights, or living units involved in the composition shown. Therefore a considerably greater degree of freedom is seen in the design of the lobby wall. The architect, Le Corbusier, chose to create a feature of interest at this location. The features which impart unity include the use of the single material, concrete; the use of a single form, the rectangle, repeated in various sizes, progressions, and relationships; the use of color, a clear light appearing white; and the use of local accents of color to produce interest. These are repeated--at least hinted at--as seen by two panels of blue, and other, more subtle variations can be seen. This work exhibits a unity in itself, in the design

	of a wall pattern; there is also a unity in the qualities in the character of this wall and the building in which it is located.
28. Johnson Wax Building Racine, Wisconsin Frank Lloyd Wright, Architect (interior ceiling view)	This view shows a certain compositional intent. The supporting information which must be known about the forms that are seen involves that they are structural columns, and at the top of each column there is a mushroom form which is a structural conception and carries the loads of the floor above it. Therefore, the resulting "mushroom" form has been created for a structural purpose, and while performing in that capacity also has a certain visual function. As will be noticed in the slide, the relationship of one mushroom to the next forms an interesting pattern. There is a unity in the visual pattern created, owing to the fact that the common elements are repeated in the context of the composition. The sense of unity also concerns the unity between form and purpose. In this sense the fact that the form created is very well suited to the function which it is called upon to perform creates a unity of form with function.
29. UNESCO Headquarters, Paris, France (Interior of Council Chambers) Architect: Pier Luigi Nervi	In this interior view, the forms seen in the wall and in the ceiling surface--that is, the faceted or triangulated modeling of the surface--are created for a structural reason. The process may be likened to a piece of paper which gains strength by folds introduced in it and is thereby better able to withstand the addition of a load. The concrete plate structure shown here is given additional strength and is designed to meet the requirements of the loads which are involved in this building. Comparision with the previous slide shows that although they are distinctly different in their pattern and visual characteristics, they nonetheless have one aspect of unity in common, this being the unity between form and purpose, or function. Together with this fact is a unity of the visual characteristics. In particular, we would note the consistent use of a single material; the

horizontal jointing, in this case produced by the limits of forming material; and the simple use of a single color and texture. Interest is created by variety in the pattern, but the variety is a repeated one which does not detract from the unity of the whole.

30. Palazzo della Sport
(Sports Arena)
Rome, Italy
Pier Luigi Nervi
1950

As in the previous two examples, there is here also a unity of form and function. The beautiful and intricate pattern seen in the ceiling is conceived from the point of view of the structural capability. The very fine ribs radiating out from a common center carry loads of the roof to the periphery where they are then transmitted to the ground. As such, the patterns are determined from more than a visual point of view. Also the introduction of natural light is made possible by the manipulation of the roof form at the center, again a unity of form and function. Unity of visual characteristics is also present. The fact that the ribs radiate toward a common center, the concentric use of the circular form, (twice seen in this slide and implied at the periphery where, in fact, it does appear again) contribute to the strong sense of unity. One of the measures for unity can be to imagine the introduction of some other element or feature unlike anything seen in the example. It would be apparent immediately that the example would not admit of something outside itself destructive to the sense of belonging.

ARCHITECTURE SLIDE LISTS

Outline

Series A, Contemporary
Series B, Renaissance--Baroque
Series C, Lines and Circles

The slides included here are, of course, only a sample of what can be done for an architecture course. Slides from other periods and for other topics, such as people or landscapes, should be made.

Series A, Contemporary

1A. Falling Waters, Bear Run, Pennsylvania, Frank Lloyd Wright, Architect, 1935 (exterior view).

2A. Reinforced Concrete Bridge, Switzerland, Maillart, Engineer.

3A. Falling Waters, Bear Run, Pennsylvania, Frank Lloyd Wright, Architect, 1935 (exterior view).

4A. Falling Waters, Bear Run, Pennsylvania, Frank Lloyd Wright, Architect, 1935 (approach view).

5A. High-rise Structure, Frank Lloyd Wright, Architect (cross-section).

6A. Johnson Wax Building, Racine, Wisconsin, Frank Lloyd Wright, Architect (exterior view).

7A. Johnson Wax Building, Racine, Wisconsin, Frank Lloyd Wright, Architect (interior view).

8A. Unitarian Church, Madison, Wisconsin, Frank Lloyd Wright, Architect, 1951 (exterior view).

9A. Carson, Pirie, Scott & Co. Department Store, High-rise Structure, Chicago, Illinois, Louis Henri Sullivan, Architect, 1908 (exterior view).

10A. Carson, Pirie, Scott & Co. Department Store, Chicago, Illinois, Louis Henri Sullivan, Architect, 1909 (close-up view of structure).

11A. High-rise Apartment Structures, 860 North Michigan Avenue, Chicago, Illinois, Ludwig Mies Van der Rohe (exterior view).

12A. High-rise Apartment Structure, Rio de Janeiro, Brazil, Oscar Niemeyer, Architect (exterior view).

13A. High-rise Office Structure, Seagram Building, New York, Mies Van der Rohe and Phillip Johnson, Architects (exterior view).

14A. Yale Hockey Rink, New Haven, Connecticut, Eero Saarinen, Architect (exterior view).

15A. Yale Hockey Rink, New Haven, Connecticut, Eero Saarinen, Architect (exterior view).

16A. Crown Hall, IIT Campus, Chicago, Ludwig Mies Van der Rohe, Architect (exterior view).

17A. Auditorium, University at J̌yvǎskula, Finland, Alvar Aalto, Architect (interior view).

18A. Apartment House Structure, Barcelona, Spain, Antonio Gaudi, Architect (exterior view).

19A. Apartment House Structure, Barcelona, Spain, Antonio Gaudi, Architect (plan drawing).

20A. Stock Exchange, Amsterdam, Holland, H. P. Berlage, Architect (interior view).

21A. Town Hall Complex, Sǎynǎtsǎlo, Finland, Alvar Aalto, Architect (exterior view).

22A. Town Hall Complex, Sǎynǎtsǎlo, Finland, Alvar Aalto, Architect (exterior view).

23A. Town Hall Complex, Sǎynǎtsǎlo, Finland, Alvar Aalto, Architect (interior view of structural element).

24A. Town Hall Complex, Sǎynǎtsǎlo, Finland, Alvar Aalto, Architect (plan drawing).

25A. Town Hall Complex, Sǎynǎtsǎlo, Finland, Alvar Aalto, Architect (section drawing).

26A. Student Center, University at J̌yvǎskula, Finland, Alvar Aalto, Architect (interior view).

27A. Baker Hall Dormitory, MIT, Cambridge, Massachusetts, Alvar Aalto, Architect.

28A. Unity Temple, Oak Park, Illinois, Frank Lloyd Wright, Architect, 1908 (exterior view).

29A. Robie House, Chicago, Illinois, Frank Lloyd Wright, Architect, 1908 (exterior view).

30A. Dining Hall, University at J̌yvǎskula, Finland, Alvar Aalto, Architect (exterior view).

31A. Villa Savoy, Poissy, France le Corbusier, Architect.

32A. Chapel at Ronchamps, France, le Corbusier, Architect (exterior view).

33A. Chapel at Ronchamps, France, le Corbusier, Architect (exterior view).

34A. Chapel at Ronchamps, le Corbusier (exterior view).

35A. Chapel at Ronchamps, le Corbusier (roof detail view).

36A. Ronchamps (interior illumination).

37A. Ronchamps (exterior detail).

38A. Ronchamps (interior view).

39A. Ronchamps (exterior view).

40A. Ronchamps (interior detail).

41A. Ronchamps (exterior detail).

42A. Ronchamps (exterior view).

43A. Ronchamps (interior view).

44A. Ronchamps (interior view).

45A. Ronchamps (interior view).

46A. Ronchamps (interior view).

47A. Ronchamps (interior view).

48A. Ronchamps (exterior detail).

49A. Ronchamps (exterior view).

50A. Ronchamps (exterior door mural).

51A. Ronchamps (interior view).

52A. Ronchamps (exterior view).

53A. Ronchamps (exterior view).

54A. Unité d'Habitation, Marseilles, France, le Corbusier, Architect, 1950 (exterior view).

55A. Unité d'Habitation, Marseilles, le Corbusier, 1950 (exterior view).

56A. French Housing Structure, Anonymous (exterior view).

57A. French Housing Structure, Anonymous (exterior view).

58A. UNESCO Headquarters, Paris, Pier Luigi Nervi, Architect-Engineer.

59A. Reinforced Concrete Bridge, Switzerland, Robert Maillart, Engineer.

60A. World's Fair Pavilion, Brussels, Belgium, 1958 (structural detail).

61A. World's Fair Pavilion, Brussels, 1958 (structural detail).

62A. Oil Refinery Structure, Caracas, Venezuela, 1958 (structural view).

63A. French Residence, Paris, International Style (exterior view).

64A. UNESCO Headquarters, Paris, Council Chambers, Pier Luigi Nervi, Architect-Engineer (interior view).

65A. School of Architecture, Cambridge, England, 1958 (interior view).

66A. Garden Pool, Site Development, Anonymous (pool edge view).

67A. Terrace Development, ocean's edge, Anonymous.

68A. Wall Mural, Sculptor's Residence, Paris, France, 1959 (exterior view).

69A. Glass Staircase, Paris, France, 1958 (interior view).

70A. Gallery de Machines, International Exposition, French 1889 Exhibition, Paris, Cottansin and Dutert, Engineers (interior view).

71A. Reinforced Concrete Apartment Structure, High-rise, I. M. Pei, Architect (exterior view).

72A. Shopping Mall, Paris, France, 1956.

73A. Reinforced Concrete Airplane Hangar, Pier Luigi Nervi, Architect (view of structural components).

74A. Barcelona Pavilion, Barcelona, Spain, 1929, Ludwig Mies Van der Rohe, Architect (plan and approach view).

75A. UNESCO Headquarters, Paris, France, Pier Luigi Nervi, Architect-Engineer (exterior view).

76A. School of Architecture, Cambridge, England (interior view).

77A. School of Architecture, Cambridge, England (interior view).

78A. MIT Chapel, Cambridge, Massachusetts, Eero Saarinen, Architect, 1955 (interior view).

79A. MIT Chapel, Cambridge, Massachusetts, Eero Saarinen, Architect (interior view).

80A. Turin Exhibition Hall, Turin, Italy 1947-50, Pier Luigi Nervi, Architect-Engineer (interior view).

81A. Airplane Hangars, Orly Field, Paris, Eugene Freysinnet, Engineer, 1929 (exterior view).

82A. UNESCO Headquarters, Paris, Pier Luigi Nervi, Architect-Engineer (exterior view with Eiffel Tower).

83A. French Residence, Paris, France, Anonymous, International Style, (exterior view).

84A. Residence, Paris, France, le Corbusier, Architect, 1935 (exterior view).

85A. Residence, Paris, France, le Corbusier, Architect, 1935 (exterior view).

86A. World's Fair Structure, Brussels, 1958.

87A. School of Architecture, Cambridge, England, 1958 (interior view).

88A. Wall Mural, Joan Miro, Artist, UNESCO Headquarters, Paris, France.

89A. IBM Office Structure (4 IBM cards stacked to form a tower-skill illusion).

90A. Chapel of St. Denis, Paris, France, Perret, Architect.

91A. School of Architecture, Cambridge, England, 1958 (exterior view of stair connection).

92A. High-rise group (view looking up).

93A. High-rise structure group (view looking down).

94A. Japanese structures in forest.

95A. Terrace Site Development, ocean's edge.

96A. Reinforced Concrete Bridge, Switzerland (view during construction).

97A. Japanese Garden.

98A. School of Architecture, Cambridge, England, 1958 (interior view of roof structure).

99A. Richards Medical Research Center, University of Pennsylvania, Philadelphia, Louis I. Kahn, Architect, 1957-61 (interior view).

100A. Freeway Interchanges (aerial view).

101A. CNIT Exhibition Hall, Paris, France, 1959 (exterior view).

102A. French Industrial Building, Devinoy, Architect, Paris, France (exterior view).

103A. French Industrial Building, Devinoy, Architect (interior view).

104A. Caracas, Venezuela (freeway view).

105A. New York City Skyline.

106A. Urban Development, New York (aerial view).

107A. Urban Sprawl--Residential (aerial view).

108A. East Side, New York (street view).

109A. UN Building, New York.

110A. Merchandise Mart, Chicago.

111A. Glass Curtain Wall, Paris, France (detail view).

112A. Urban Renewal, New York.

Series B, Renaissance--Baroque

1B. Palazzo Barberini, begun by Maderna, 1628, completed by Bernini and Borromini, Rome, Italy.

2B. Milan Cathedral, Milan, Italy (sculptured panel).

3B. Orvieto Cathedral, Orvieto, Italy (view of rose window).

4B. Orvieto Cathedral, Orvieto, Italy (facade view).

5B. St. Peter's Cathedral, Rome, Italy.

6B. Sforza Palace, Florence, Italy (facade view).

7B. Tempietto by Donato Bramante, Architect, 1504, Rome.

8B. Farnese Palace, Rome, Italy, Antonio da Sangallo and Michelangelo, Architects, 1530-89 (facade view).

9B. Villa Rotonda, Vicenza, Italy, Andrea Palladio, Architect, Begun, 1550 (exterior from southeast).

10B. Palazzo Ducale, Courtyard, by Luciano Laurana, c. 1470-75, Urbino, Italy.

11B. Francesco Borromini, S. Ivo della Sapienza, Rome, 1632-1650 (courtyard view towards the east).

12B. Sant' Antonio, Padua (13th to 14th century) (area view).

13B. Sant' Antonio, Padua (13th to 14th century) (exterior view).

14B. St. Peter's, Rome, Apse by Michelangelo (1547-64), Dome by Michelangelo and G. della Porta (completed 1590), and Colonnade by Bernini (1656-65).

15B. Piazza del Campidogilio, Rome (1546-47), Michelangelo (aerial view).

16B. F. Brunelleschi: Santo Spirito, Florence, Begun 1444 (interior).

17B. F. Brunelleschi: Santo Spirito, Florence, Begun 1444 (interior).

18B. F. Brunelleschi: Santo Spirito, Florence, Begun 1444 (interior).

19B. Plan Views: Pantheon (2nd c. A.D.), Nymphaeum of the Licinian Gardens, sometimes called the Temple of Minerva Medica (260-68) and mausoleum of S. Costanza (350).

20B. F. Brunelleschi: Santo Spirito (Begun 1436), actual plan and original plan.

21B. Piazza San Marco, Venice (10th to 14th c.).

22B. Place Stanislaus, Nancy, France, 1594.

23B. Place Stanislaus.

24B. Place Stanislaus.

25B. Place Stanislaus.

26B. Place Stanislaus.

27B. Place Stanislaus.

28B. Place Stanislaus.

29B. Place Stanislaus.

30B. Palais de Versailles, Versailles, France (exterior view on axis).

31B. Palais de Versailles (exterior view on axis).

32B. Palais de Versailles (garden view).

33B. Palais de Versailles (garden view).

34B. Palais de Versailles (view on axis).

35B. Palais de Versailles (chandelier, interior).

36B. Versailles (interior view).

37B. Versailles (hall of mirrors).

38B. Versailles (hall of mirrors).

39B. Versailles (interior view).

40B. Versailles (garden sculpture).

41B. Versailles (garden sculpture).

42B. Versailles (exterior view).

43B. Versailles (exterior view on axis).

44B. Baths of Carolla, Rome (211-217 A.D.).

45B. Dome of the Pantheon, Rome (27 B.C. reconstructed 115-25 A.D.).

46B. Temple Ruins--Pillars.

47B. Floor Plan of a Temple.

48B. Archway.

49B. Temple Ruins--Pillars.

50B. Temple Ruins--Pillars.

51B. Floor Plan.

52B. Porch of Maidens--Erechtheum.

53B. Amphitheatre, Verona (1st-3rd century A.D.).

54B. Scale Floor Plan.

55B. Temple of Zeus from Acropolis, Greece.

56B. Porch of Maidens--Erechtheum.

57B. Porch of Maidens--Erechtheum.

58B. Parthenon--Greece with Tourists.

59B. Theata, Sanctuary of Asciepius, Epidaurus c. 350 B.C. (view from Northwest).

60B. Theater of Dionysius.

61B. Athens, The Parthenon, Begun 447 B.C.

62B. Athens, The Parthenon, Begun 447 B.C.

63B. "Basilica" (8th century B.C.) plus Temple of Poseidon (5th century B.C.) Paestum.

64B. Aerial view.

65B. Columns of Great Temple, Baalbok.

66B. Byblos Ruins, Lebanon.

67B. Magna Theata Ruins of Libya.

68B. Roman Mosaics Ruins of Libya.

69B. Sabratha Ruins of Libya.

70B. Colosseum, Rome.

71B. Interior of Colosseum, Rome.

72B. Pont du Gard, Nimes, France (Roman).

73B. Pont du Gard, Nimes, France (Roman).

74B. Colosseum, Rome.

75B. Roman Theatre, Orange, France.

76B. Maisson Carrée, Orange, France.

77B. Maisson Carrée, Orange, France.

78B. Forum, Rome.

79B. Mt. Vesuvius and Ruins of Pompeii.

80B. Excavations in Colosseum, Rome.

81B. Ruins of Babylon Wall and Arch.

Series C, Lines and Circles

1C. Static, focal, fixed.

2C. Rising, optimistic, successful, happy.

3C. Tenuous, uncertain, wavering.

4C. Primitive, simple, bold.

5C. Indirect, plodding.

6C. Direct, sure, forceful, with purpose.

7C. Indecisive, weak.

8C. Flowing, rolling.

9C. Dynamic.

10C. Positive, bold, forceful.

11C. Passive.

12C. Flamboyant.

13C. Active.

14C. Progressive.

15C. Regressive.

16C. Nonstructural, fluid, soft.

17C. Curvilinear, tender, soft, pleasant, feminine, beautiful.

18C. Effusive.

19C. Interrupted.

20C. Erratic, bumbling, chaotic, confused.

21C. Falling, pessimistic, defeated, depressed.

22C. Decreasing, contracting.

23C. Increasing, expanding.

24C. Smooth, swelling, sliding.

25C. Logical, planned, orderly.

26C. Rough, rasping, grating.

27C. Structural, solid, strong.

28C. Meandering.

29C. The horizontal--earthy, calm, mundane, satisfied.

30C. The vertical--noble, dramatic, inspirational, aspiring.

31C. Stable.

32C. Unstable.

33C. Stable.

34C. Unstable.

35C. Fall, sinking without effort, degeneration.

36C. Level.

37C. Sinking.

38C. Concentration.

39C. With friction.

40C. With interference.

41C. Direct.

42C. Passing.

43C. Rounding.

44C. Returning.

45C. Encircling.

46C. Homing.

47C. With distraction.

48C. Formal, priestly, imperious, dogmatic.

49C. Looping.

50C. Curvilinear.

51C. With diversion.

52C. Diverging.

53C. Tenuous.

54C. Dilution.

55C. Erratic.

56C. Converging.

57C. Congregating.

58C. Disposing, fleeing.

59C. Ascending.

60C. Concentrating, assembling.

61C. Diverging, dividing.

62C. Growing, developing.

63C. Massive.

64C. Opposing.

65C. Connecting, crossing.

66C. Parallel, opposing with harmony.

67C. Opposing with friction.

68C. Sun control.

69C. Wind control.

70C. Privacy.

71C. Enclosure by dispersed plan elements.

72C. Visual control.

73C. Concentration of interest.

74C. Classification of interest.

75C. Visual control.

76C. An arc of enframement may give adequate privacy.

77C. Controlled progressive development of a concept.

78C. Several objects placed in a volume related to the enclosure not only singly but also as a group.

79C. Receiver (shadow plane).

80C. Decorative surface.

81C. Mystery.

82C. Background should not compete with interest.

83C. Proper background.

84C. Form clarity lost by improper enframement.

85C. No spatial variety--static.
Variety--dynamic.
Increased spatial (variety and interest).

86C. Transmitter (cast shadow pattern).

87C. That which is bold.

88C. That which is dramatic.

89C. That which is necessary.

90C. Movement.

91C. The elegant.

92C. That which inspires.

93C. The familiar.

94C. Things at "pix."

95C. Be seated, banquet, converse, waltz, symphony, discuss world trade relations.

96C. The appealing.

97C. The exotic.

98C. Pattern.

99C. Alteration.

100C. A structure imposed on a sloping site belongs to the sky as well as the earth.

101C. On the sloping plane, orientation is outward.

102C. Preservation.

103C. Destruction.

104C. Oriental. Nature revered, privacy demanded, structures related to lot and total landscape.

105C. Site negated.

106C. Site dramatized.

107C. Rest on a platform.

108C. Use of the slope for protection.

109C. Imposed structures may hug the slope.

110C. On stand completely free.

111C. The spectacular.

112C. The subtle.

113C. Admirable.

114C. No description

115C. No description.

116C. Renaissance. Each structure an idealized object in space.

117C. Squat, eat, yak, rock'n'roll, the yodelling three, growl at the piece of fish.

118C. That which is impressive.

119C. Sit, dine, talk, fox trot, light opera, compare car mileage.

120C. The weird.

121C. The unusual.

122C. About a point or area.

123C. About an axis or plane.

124C. An axis imposed on a free-plane area demands a new and related order.

125C. Often objects adjacent to a strong axis suffer in the relationship.

126C. Terminus as a generator of axial movement.

127C. Bilateral--as the double rings of a maple seed.

128C. Symmetrical balance--equal and like masses balanced on either side of an optional axis or fulcrum.

129C. Asymmetrical occult balance--equilibrium achieved by mind-eye evaluation of form, mass, value, color, and association.

130C. Trilateral--as the grappling hook.

131C. An axis may be symmetrical, but usually it is not.

132C. An axis may be bent or deflected but never divergent.

133C. Asymmetrical, occult balance--unequal and unlike masses balanced on either side of an optical axis.

134C. The axis is a unifying element.

135C. Quadrilateral--as by geometry.

The importance of urban planning studies is often overlooked in the literature of aesthetic education. The integration and placement of buildings and other constructs into the environment is a logical relative of architecture which focuses on the individual entity in its immediate environs. Games in urban planning may be constructed which can involve the younger students in fascinating ways. The community itself is always there as a resource. Indeed, the involvement of members of the community can often be arranged to the benefit of everyone.

The Project has not done extensive development of curriculum materials in urban planning. The following paper, which could be presented to the Urbana City Council, is included as recognition of the importance of such studies and represents a view of the community in which the Project itself is located.

Urban Renewal: The City of Urbana

Albert Mayer, prominent town and city planner and architect, tells us that our approach to urban planning and renewal must be considered along three main thrusts. We must consider the city (1) as a result of a cumulation of historical events, (2) as a summation of all the things we see and their effect upon us here and now, (3) as it should be, what it ought to be, what it can be because of our actions.1/ He goes on to equate the anatomy of the city to that of the human body and the animation and interdependence of part to part to whole, which recalls the ancient Roman Vitruvius' similar reference to architecture and the human body.

In this paper, we will consider Urbana in relation to Albert Mayer's three main thrusts, its historical development, present-day results of earlier trends and recent planning, and future possibilities in relation to urban renewal elsewhere. We will be referring to works of men eminent in the field of city and town planning dating back to the Rome of Augustus, men like Vitruvius, Alberti in the Renaissance, as well as present-day planners as Victor Gruen and Albert Mayer.

Victor Gruen, addressing a teacher seminar at the Cranbrook Academy of Art in June, 1962, discussed the decline of the central city and the suburban sprawl across the countryside in terms of waste and ugliness and suggested the alternative of decisive attack thereon, leading to improvement of the man-made environment via environmental architecture.2/ He cites examples such as Fresno, California, where traffic was taken from streets to allow pedestrian malls, a possibility for Main Street in Urbana which is increasingly becoming a commercial disaster area. This is the type of imaginative reorganization of wasteland as proposed by Charles Goodman for the development of the Lavanburg Commons in the book Life for Dead Spaces,3/ or even in the replanning of the Lijnbaan in Rotterdam after the Second World War. Lewis Mumford discusses the importance of establishing pedestrian-centered shopping areas in an essay "A Walk Through Rotterdam" from his recent book The Highway and the City.4/ In another essay entitled "Landscape and Townscape" from the same book he writes:

> When I ask myself what immediate improvement would make my own city, New York, more attractive to live in again, I find two answers: rows of shade trees on every street, and a little park, even a quarter of an acre, in each block, preferably near the middle. When I think of another familiar city, Philadelphia, I would turn the back alleys into green pedestrian malls, threading through the city, now widening into pools of open space surrounded by restaurants, cafes, or shops, all insulated from motor traffic. And what applies to individual blocks applies to neighborhoods. To have any value for recreation, they too must be insulated from the traffic avenues and motorways; the parts of the neighborhood should be joined together by green ribbons, pedestrian malls, and pleasances, such as that admirable park Olmstead designed for the Back Bay Fens of Boston, taking advantage of a little river and a swamp to create a continuous band of green, uniting more than one neighborhood.5/

(How has Urbana debased the Boneyard (a creek) and to what advantage could it be used?)

The problems before us today in Urbana are not unique to our town or our time. Renewal and revitalization of the city has been compounding since man first engaged in community living. In simpler and less complex societies when man fouled up his environment, he could pull up stakes and begin again in a new locale. Perhaps this might have been a factor in the great westward migration of man across Europe during the dark ages, across the Atlantic in the fifteenth, sixteenth, seventeenth, and eighteenth centuries, across the plains of America during the nineteenth century, and to the moon probably during the twentieth and twenty-first centuries.

However, there comes a limit, economic, political, or psychological, beyond which he cannot escape the responsibility to cope with his own environment, at which time he must realize that he may control the development of that environment. One such period occurred during the early Renaissance when Alberti recognized the importance of planning a city for the welfare of its inhabitants.6/ A century and a half later, Pope Sixtus V instigated the prodigious revitalization of Rome, a city then bogged down in almost 20 centuries of urban sprawl and decadence.

Today in Urbana, Illinois, we face a similar situation of less than a century and a half of development. Urban renewal is our theme, and specifically Urbana renewal and revitalization is our concern. What can be done to redeem unlovely and unlovable Urbana, now the victim of suburban and University sprawl? It is time that decisive thinking be done to counteract this trend and tendency to sprawl. The problems of future growth of Urbana must be faced squarely and solutions must be found before it becomes too late. As Albert Mayer states in an essay from the series entitled Architecture as Total Community:

> ....We must distinguish between inevitable trend and the field of choice and choose the direction for future growth. Recognizing the real trends such as the population explosion,

> automation, the ever-growing menace of vehicular traffic, we can deal with them in the light of human values.[7]

Mayer goes on to say that we can create a better environment, but we must, in moral terms, master amoral new implements, that whatever develops must interrelate the architectural synthesis with the emotional power of the human spirit.

Frank Lloyd Wright in discussing architectural values in his book The Living City said:

> Architecture (organic) knows architectural values only as human values, values true not only to Nature but to humanity as nature--or else not valuable.
>
> As life itself builds, so organic architecture builds, no longer allowing man to stumble blindly along the path of the past, unaware as yet of the nature of the malevolent forces that have kept him down, ruining his living present....He has started a hell all around him, waiting to damn him now in this new era, to destroy him.
>
> Good architecture concedes the right to live abundantly in the exuberance of beauty....
>
> Humane architectural values are life-giving always, never life-taking.[8]

Let us look at the Urbana of yesterday briefly, the Urbana that we know today, and consider what we can do in planning wisely for the Urbana of tomorrow. Urbana represents a continuum from the westward expansion of the nineteenth century. Founded by people with enough civic pride to dub their humble prairie town with the proud name of Urbana, it became the county seat and as such has certain historical and political significance.

Abraham Lincoln tried cases here when he rode the circuit. Race Street is named in honor of a foot race in which he participated. The minister who founded the First Baptist Church on Race Street rode the circuit with Lincoln, preaching hell fire and damnation where Lincoln practiced law. Eventually settling in Urbana, that preacher built a handsome Victorian residence on the corner of Elm and Coler. Today that home is a sprawling, disheveled rooming house.

Early city planners, looking to a proud and noble future for their town, forced the Illinois Central to encircle their site and place its station two miles to the west to insure the development of a residential rather than industrial core for their town. The University of Illinois was founded in 1867 on the western edge of town and has since grown to be the chief economic source of the community. Beautiful residences were built well back from streets the founders knew would widen, streets planted with elm and maple saplings which would some day form a leafy archway over those streets. These early settlers were exercising creative control of their environment, the kind of creative control of which Albert Mayer talks.[9]

What has become of the grand dream these men had for Urbana? Were they alive today they would recognize that dream as a nightmare. Economists might say that somewhere along the line these men "goofed" inasmuch as commerce built up around the railroad station. People moved in to be near the accelerating business area, thus founding the town of Champaign which soon outstripped Urbana economically. (Frank Lloyd Wright might accuse those early planners of false, sentimentalized misuse in insisting on practicing petty minor traditions....)[10] Had the early Urbana planners the foresight to realize the situation which arose, they might have planned for this commercial expansion as a part of their city. They instead had allowed themselves to become victims of "inevitable trend"[11] when they should have taken an active part in controlling the direction in which they might have developed.

Many of the good things we see in Urbana today are the result of early planning. As a county seat, Urbana has a downtown square with a courthouse that is an outstanding landmark, providing an interesting approach to the town from the north. The block on which the courthouse and county jail stand offers a green square in the heart of town which up until lately was enhanced by many lovely elms. The town is laid out in a grid system similar to that perfected by the Etruscans in Pompeii, circa the sixth century B.C. The County Courthouse and City Building were situated at the intersection of the cardo, Broadway, and the decumanus, Main Street.[12]

Urbana has several little parks to the south plus a large park north of town. Crystal Lake Park expands to include the County Fairgrounds; lately, part of the park has inexcusably been converted into a parking lot. It might be noted that all the suburban sprawl southeast of town offers no park areas beyond Florida Avenue. However, each of several new school buildings is surrounded by a large open area of grass and blacktop in contrast to the smaller play areas allotted around older schools. It would seem desirable that the Park Commission purchase land on the outskirts before all this land disappears below the monotonous onslaught of the suburban split level wasteland.

To the west, the houses that represent the earlier life of the prairie town disappear as the University of Illinois expands. In addition to the old mansions which are sacrificed to University sprawl, others are being torn down in favor of apartment buildings and parking facilities while those allowed to remain are being converted into apartments, business offices, and stores as well as rooming houses. All of this is again representative of trend.

The outskirts of town to the north is a massive jumble of neon and crass advertising, a very ugly transition from the first far-away view of Urbana capped by the towers of the courthouse and local churches. One wonders if the founders who prevented the Illinois Central from coming within two miles of their fair city would have allowed such crass commercialism to encroach upon the fringes of its outskirts.

The northern limits of the town is marked by the Interstate Highway running adjacent to the Urbana Country Club which is flanked by a good residential section and the town's most tasteful cemetery. These establishments are reached by a scenic extension of Broadway Avenue past the Crystal Lake Park. Between the center of town and the park is a blighted area of mixed businesses and rundown dwellings. This area would be excellent for high-density-type dwellings which would provide easy access to town and the open spaces of the park.

Recently an interested group of merchants and citizens banded together in an attempt to revitalize downtown Urbana. Nine square blocks of lower middle-class housing just south of downtown was purchased to provide a site for the building of a shopping center. Not only a boost to the economy of the town, this project was incentive to other merchants to remodel their property. Meanwhile many older businesses on Main Street continued to fold up, and current superficial attempts to beautify the "main drag" are not enough. Main Street is primarily an easy access route to and from the stores in Champaign and does not attract the motorist to stop and shop there. The Main Street stores carry merchandise that appeals to the rural and low-income customer and does not attract the casual buyer or the more affluent "fun" shopper. Only the Busey Bank has made a concerted effort to improve its environment. In addition to a handsome facade, the bank has lately added a patio with benches and trees to an area that might have been covered with parking meters.

Vine Street, the eastern approach to the new shopping mall and the main traffic artery north and south through town, is atrociously and aggressively ugly with its nondescript houses, gasoline stations, and "boom" business ventures facing the Carson Pirie Scott shopping complex. Among this hodgepodge of scabrous squalor, glisten the new Urbana City buildings. The east side of Vine Street from Main to Washington streets is rapidly degenerating as a residential area, and if the city does not intervene, small-time businesses will take over these premises and exploit them in the most expedient and certainly not aesthetic manner. Will Vine Street follow the trend that has swallowed up University Avenue and western Green Street on the other side of the campus? We can see this sort of degeneration swallowing the homes close to town where parking lots proliferate as trees and greenery are stripped away along with the homes. Greenery is constantly sacrificed to the widening of streets to carry vehicular traffic. Could consideration be given to cutting down traffic instead of trees, to encourage pedestrian traffic instead of automotive transit? And would this not encourage the body beautiful as muscle would replace flab, as well as the city beautiful wherein grass and trees would replace metered parking lots and congested streets?

Having looked briefly at Urbana (1) as a result of a cumulation of historical events, (2) as a summation of all the things we see and their effect upon us here and now, let us consider (3) what it ought to be, what it can become because of our actions.13/ If as Mayer says, the center of the city is the heart and lungs, this part of Urbana needed not only a shot of adrenalin (the recently built shopping mall) but mouth-to-mouth resuscitation. New blue trash cans and potted plants on Main Street are not enough.

Perhaps the conversion of a few blocks of Main Street into a pedestrian shopping mall, such as proposed by Albert Mayer in the "Synthesis and Sublimation" essay from his series *Architecture as Total Community* or by Charles Goodman in *Life for Dead Spaces*and Lewis Mumford in *The Highway and the City*, is the best solution. This would be an outdoor counterpart to the covered shopping mall in the Carson Pirie Scott shopping complex. More than this, the stores should be upgraded from the practical to the appealing, including perhaps an elegant soda fountain, a distinctive restaurant, attractive apparel shops, a toy store, elegant gift mart, a bakery featuring authentic French and Danish pastries. The street area could include playground areas, fountains, trees, benches, areas sheltered from sun and rain where people might rest and visit and interact. Plans for this type of agora proposed by Gruen and Goodman date back to such city planners as Plato and Vitruvius and Alberti.[14]

Urbana must take steps to preserve and restore some of the large old homes along West Main Street, Elm Street, and Green Street as a reminder that this town has a proud heritage and is today a link from that past to the future. Federal aid is available for the preservation and reclamation of the historical and cultural city. Projects such as Society Hill in Philadelphia and College Hill in Providence are the result of cooperation between public and private interests to save for future generations the historic, cultural past. Christopher Tunnard and Boris Pushkarev in their book *Man-Made America: Chaos or Control*, Part Six, give consideration to this phase of urban planning.[15] Eileen Power, historian of the Middle Ages, has said, "History is not only written down, but it is also built up."

Urbana, through its Park Board, should secure land on the outskirts to be reserved for park and playground areas, as well as reclaim land within the city that will otherwise be victim to blight. The strip of land on the east of Vine Street, even to a depth of half a city block, that flanks the new city buildings might be turned into a green strip comparable to the square surrounding the county buildings. This strip could encourage pedestrian approach to and from town and enhance the approach to the junior and senior high schools for the students who walk from the north and east areas of town. Such actions would prevent this street from degenerating into another blighted artery similar to University Avenue. If, as Mayer compares the streets to the circulatory system of a human body, we consider the accumulation of decadent slum, cheap advertising, and fly-by-night business that gluts University Avenue as arteriosclerosis, the patient is in need of radical surgery.

During the Middle Ages and Renaissance much city planning had to do with protection of the town from enemies without and within. It is time for Urbana to think of protection for its town. The enemies include apathy, greed, ignorance, and expediency. When one considers the prodigious amounts that medieval society spent to beef up fortifications against the onslaught of its enemies, is it not feasible that Urbana would expend time and money to overcome these more insidious enemies within? The School Board should be involved in providing an aesthetic education for each child, an education in the real values to be sought and cherished in everyday life at home and in the community, an education which would allow appreciation, participation, and involvement in the continuum of the proud heritage that should be Urbana's. Perhaps then, future generations will not allow trend to obliterate the remaining countryside and decimate the heart of their town. The planners who have revitalized Philadelphia began 30 years ago to involve school children in the revitalization of their city. Children brought pennies to help replant the reclaimed areas. These same children are the ones who are now carrying on the renewal and preservation program of that city.

In his book The City of Man, Christopher Tunnard places stress on such education.16/

> In city planning, sociology, engineering and pressure salesmanship are rated higher than esthetics. While this remains true, can you blame people for not being interested or informed? Art is the greatest interest-arouser we have yet discovered.
>
> People must be taught a visual approach to their surroundings. Taste is automatic with those who cultivate artistic perception.

He then quotes Louis Henry Sullivan as follows:

> If the mind feeds on beauty, it will reproduce beauty. If it feeds on filth, it will reproduce filth. The mind will inevitably reproduce what it feeds upon.

Tunnard then reminds the reader as follows:

> Let us keep our eyes closed, if we will, but remember that we are responsible for our actions.

Urbana renewal must take place down in the heart of the city, on the peripheral area where town eats into countryside, in the classroom, and in the home. It is a private as well as public challenge, that must be met if the vitality of the city is to flourish.

In closing, let us hear Leon Battista Alberti, Renaissance painter, architect, and city planner:

> It seems to me that the city, just as it is made up of many families, is itself almost like a very large family. And on the other hand, the family might also be a small city. And if I am not mistaken, the existence of the one with that of the other came about for reasons of the coming and the joining of many together, assembled and bound by necessity and by profit. The necessary things are those without which you cannot well pursue life. And as we see, man, from his emergence into the light to his last end, has always found it necessary to turn to others for help. But then cities were created for no other reason than for men to live together in comfort and contentment.17/

Footnotes

1. Mayer, Albert, "The Visible City," AIA Journal, August 1964, pp. 76-77.

2. Gruen, Victor, Environmental Architecture.

3. Goodman, Charles and Wolf Von Eckardt, Life for Dead Spaces.

4. Mumford, Lewis, "A Walk Through Rotterdam," The Highway and the City, pp. 31-40.

5. Mumford, Lewis, "Landscape and Townscape," The Highway and the City, p. 232.

6. Alberti, Leon Battista, De Re Aedificatoria, especially Book IV (Chapters V, VII, VIII) and Book V (Chapter VIII).

7. Mayer, Albert, "Architecture as Total Community: The Challenge Ahead," Architectural Record, October 1964, p. 139.

8. Wright, Frank Lloyd, The Living City.

9. Mayer, Albert, "The Visible City," AIA Journal, August 1964, p. 76.

10. Wright, Frank Lloyd, The Living City, p. 104.

11. Mayer, Albert, "Architecture as Total Community: The Challenge Ahead," Architectural Record, October 1964, p. 139.

12. Gardner, Helen, Art Through the Ages, p. 154.

13. Mayer, Albert, "The Visible City," AIA Journal, August 1964, pp. 76-77.

14. Rosenau, Helen, The Ideal City in Its Architectural Evolution, pp. 15-17, 36.

15. Tunnard and Pushkarev, Man-Made America: Chaos or Control, Part Six, pp. 403-448.

16. Tunnard, Christopher, The City of Man, pp. 342-347.

17. Alberti, Leon Battista, "Deiciarchia" in Opere Volgari. Edited by Anicio Bonuaci, Florence, 1845, Vol. III, pp. 122-123, as quoted in The City of Man by Christopher Tunnard, pp. 6-7.

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1. Alberti, Leon Battista, De Re Aedificatoria, translated by James Leoni, London, 1726-1755.

2. Goodman, Charles and Wolf Von Eckardt, Life for Dead Spaces, Harcourt, Brace, and World, New York, 1963.

3. Gruen, Victor, Environmental Architecture.

4. Mumford, Lewis, The Culture of Cities, Harcourt, Brace, and World, New York, 1938.

5. Mumford, Lewis, The Highway and the City, Harcourt, Brace, and World, New York, 1953.

6. Rosenau, Helen, The Ideal City, Routledge and Kegan Paul, London, 1959.

7. Tunnard, Christopher and Boris Pushkarev, Man-Made America: Chaos or Control?, Yale University Press, New Haven and London, 1963.

8. Tunnard, Christopher, The City of Man, Charles Scribner's Sons, New York, 1953.

9. Whiffen, Marcus (Ed.), The Architect and the City, The M. I. T. Press, Cambridge, Massachusetts, 1966, pp. 67-87.

10. Wright, Frank Lloyd, The Living City, Horizon Press, New York, 1958.

Articles

1. Mayer, Albert, "The Visible City--Factors and Facets in Design," AIA Journal, August 1964, pp. 76-81.

2. Mayer, Albert, "Synthesis and Sublimation: The Role of the Architect," Architectural Record, October 1964, pp. 139-148.

APPENDIX J: ARCHITECTURE MATERIAL

CURRICULUM PLANS

The following provides an overview of the work in each of the units.

General objectives. The study of architecture is to be made from the viewpoint of aesthetic factors and aesthetic values rather than the essentially nonaesthetic aspects which characterize the content and approach of traditional combined "arts" courses. Briefly stated, it is anticipated that this approach is more likely to lead to the development of "connoisseurship," of the individual's ability to deal independently with architectural forms and to make intelligent decisions, value judgments, and discriminations.

Method. Appreciative learning of the aesthetics of architecture will be developed by using three components of teaching methodology. These are: (1) exposure; (2) experience (participation); (3) extensive knowledge. It is in component number two, participation, that an individual comes to own an idea, to know rather than to be told.

In the following lessons these three components are combined in the best proportion to achieve appreciative learning. From the combination of these components can be generated an aesthetic experience which is not possible if any of the three is excluded.

Experience of the student, as it will be included, is not directed toward performance proficiency. This would be too much to expect in the time available and with the broad scope of a combined arts program. Proficiency is not considered necessary to appreciation; the experience itself is considered essential to the goals of this project. The experience must be given with built-in limits. It must not be possible to try "anything," but only several things within a selected range of possibilities. Technical deficiencies of the student must be ignored in favor of the content. Individual student experience should precede exposure to illustrative examples (exemplars, master-works, or successful models). The purpose of the student experience is to isolate a particular idea by a carefully controlled exercise, to have the student experiment with a selected determinant. The exercise is so constructed that a variety of results might take place, but all would be concerned with a certain aesthetic value of the exercise materials. The activity concluded, a visual aids presentation will follow offering exposure and description (knowledge) of successful models wherein the subject of the exercise is strongly exhibited and is contributing to the aesthetic of the example. With the exercise as background, the student is expected to have greater interest in the presentation since he has concerned himself in the endeavor. Also, a comparison can be drawn between his work and that of the architect. As he has manipulated, he will see that the architect has manipulated. At the same time a subject determinant will have been presented and he will have experienced its operation. Hopefully, he will then recognize an aesthetic value and realize its presence in works of architecture.

Procedure

Experience (participation)

1. This portion of the lessons will vary in time from 25 minutes to 75 minutes.

2. Enthusiasm by the students will be high as this is the time they are the architects using determinants set forth in the lesson.

3. Student teacher dialogue is encouraged, but the student must feel that the experience is his alone. Appropriate objectives and guidance questions the teacher might ask are given in each exercise lesson plan.

4. Student-to-student dialogue is especially encouraged to stimulate discovery and general enthusiasm concerning the lesson.

Exposure

1. Upon completion of the experience, class discussion of the determinant should take place concerning specific points given in the lesson plan.

2. A visual aid slide presentation will expose the class to solutions to the problem which they participated with in terms of actual architectural projects. These slides will relate directly to student solutions and will demonstrate that the architect manipulated certain elements in the same way the student has done. Direct comparisons can be drawn between the abstract student exercise and the actual project. These comparisons should be made by the student and described in verbal terms to the class.

Extensive knowledge

To further support and broaden the experience and exposure, limited reading assignments will be given during the process of the lesson plan. The student, in addition, should be encouraged to evaluate his environment with respect to the subject being covered.

Materials. Materials for the experiment and exposure phases of the lessons have been developed in kits for each student and are designed for reuse in a variety of exercises. The kits may, in team situations, be combined for larger scale projects. The student kit contains precut building components, a series of people for scale purposes, and a base to be used in some of the exercises. The teacher's kit contains the lesson plan with outline, instructions, answers, tests, lesson plans, slides, lectures, bibliography, and suggested teaching attitudes relating to the particular lessons. Also included will be lists of suggested films and periodicals.

Summary. Since it is likely that most teachers are uneducated in architecture and have little background in the subject, these lesson plans are designed to give the teacher peripheral information for explanation and contribution, using the exercise and participation materials to do a large portion of the "teaching," rather than with the teacher's role minor.

Slide Index System	Key
Scale = S	(an index sheet + slide)
Unity = U	Where: s = scale, 2 = lesson No. 2,
Space Sequence = Sp. S.	4 = slide No. 4 (A number in parentheses refers to the aesthetic education file.)

Lesson Outline

I. Introduction.

- A. What the lesson is designed to do.
- B. Definition of the determinant.

II. A brief insight into the determinant.

- A. Slide presentation.
- B. Describing the obvious.
- C. Exposure to obvious examples of the determinant in architecture.

III. Experience exercise(s) by the student.

- A. Given a small element to apply the determinant.
- B. Given a large element or complex to apply the determinant.
    1. This is primarily a "no dialogue" experience except for thought-provoking questions asked by the teacher to stimulate student activity.
    2. Student-to-student communication is essential.

IV. Exposure to actual architectural projects.

- A. Slide presentations relating to the students.
- B. Discussion of the determinant.
- C. Discussion of the slide.

V. An evaluative exercise or test. Student will be given a series of slides and asked to describe them with reference to the determinant.

SPACE SEQUENCE, LESSON ONE

Goals. The general purpose of this unit is the same as that of the preceding unit of scale, except we will now introduce and develop a knowledge of SPACE SEQUENCE as another important determinant in evaluating any architectural project. We will use examples ranging from a small singular example to an entire complex of buildings used as a unity.

Definition and description of the determinant "space sequence." Space sequence in architecture can be defined by a series of terms, each making up a part of the total space sequence. These words are:

> Transition. Passage from one place, state, or stage of development to another; change; also, the period, place, passage, etc., in which such a change is effected.
>
> Contrast. To place or arrange so as to bring out or emphasize differences.
>
> Space. Architecturally, the limitless extension of our universe and the limited three dimensional confines of an enclosure.
>
> Sequence. Consecutiveness; a series having continuity and connection.
>
> Stimulation. To excite, rouse; mental and physical activity caused by the stimulative element.

Space sequence then, can be defined as a series of connecting spaces through which one moves both visually and physically. How we react to the space will depend upon the contrast and stimulation provided by it.

Transition from one space--be it outdoors to indoors, indoors to another space indoors, and even outdoors to another space outdoors--is a very important consideration when evaluating architecture. In the determinant of space sequence lies an important psychological consideration for the general well being of man. This determinant can be manipulated to make these transitions easy, enjoyable, and important, or it can make transitions boring, depressing, confusing, and full of anxiety. Neither can be generalized as being wrong. The application in relation to the function of the architectural project determines what the character of the space sequence should be.

> We often think that when we have completed our study of ONE we know all about TWO, because 'two' is 'one' and 'one'. We forget that we have still to make a study of 'AND'.
>
> --A. S. Eddington
> The Nature of the Physical World

Space sequence is certainly one of the important determinants in architecture. We will here show slides and discuss why a city depends on space sequence for its interest, identity, and aesthetic being. If an environment is to have relevance to the human being, it must satisfy both his psychological and physical needs. Character, unity, scale, charm, beauty, and space sequence do not exist in a vacuum as ends in themselves, they are simply means to satisfy man's psychological needs. Man's physical needs can very easily be met. Four walls and a roof to keep him warm, cool and secure is all he basically needs from architecture. Architecture is, however, above all else emotion. In evoking the emotion of man, the architecture must have evolved through the creative process of the architect. The perceiver must also be aware of this creative process. There are then three primary levels at which to understand architecture: (1) The creative intention of the architect; (2) the evocativeness of the architecture itself; and (3) the response of the observer. The success of the architecture is directly proportional to the emotion evoked; thus, architecture is emotion.

The objective of this lesson is to describe the determinant of scale in verbal terms using slides which demonstrate the determinant in an obvious way. As in the scale lessons, the description of the obvious and uncontroverted things that are in an architectural project brings one to become more conscious of the presence of clues for identifying space sequence. Scale is an important clue also and will be used again in this lesson.

The determinant of space sequence has more emotional content than scale, and though considered in the design by the architect is more identifiable as a response than as a specific element. Often this emotional response happens without the person realizing that it was caused by the architectural manipulation of mass and space.

We will in this lesson identify some of the ways in which architects manipulate space, etc., in order to create the emotional response needed to make our environment interesting, identifiable and aesthetic.

Slide Sp. S. 1-1: View of Assisi from Outside of City. This slide demonstrates the use of open space and its relation to the closed spaces of an Italian hill town. The city is readily identifiable. It lies on a hill, is very densely built, and obviously man-made. The edges of the town are clear, identifiable, leaving no doubt as to its size. There is an obvious unity in its material and color allowing for complete freedom in the expression of form. Our eyes travel along the green meadows and hop from one prominent building to another, always working their way, as we might on foot, up through the hill town until we reach its summit and the church or city hall tower. Thus, the eyes make a visual inventory of the space we are about to enter.

Slides Sp. S. 1-2 through Sp. S. 1-4: Overview of Assisi and Siena and San Gimignano. This series of slides shows us the general fabric of an Italian hill town. The first two are views from above looking down on what appears to be chaos. A close look, however, shows that there are definite main arteries of circulation which, though very narrow in width, have interest enough for ten towns. The streets have a definite direction, but are not straight. This allows a person to feel he is in a space where all physical elements can be seen and identified; i.e., all things are within visual comprehension; we do not have to guess about what we see in the distance. A walk along these slightly curved streets also brings constantly into view new elements to which to respond. Thus, anticipation is always present as one circulates in these spaces, stimulating the interest needed to make the journey enjoyable.

Slide Sp. S. 1-5: Residential Courts--San Gimignano. This slide demonstrates the use of minor open spaces which are part of the residences and businesses in these cities. They vary in size and elaborateness, but all are quiet, private to the owner, and in contrast with the public streets previously viewed. These courts offer physical variety and relief from the narrow streets of the city, yet they are for the individual family only and his private enjoyment.

Slide Sp. S. 1-6: Siena Piazza. Since our psychological and physical happiness requires both a sense of privacy (as offered by the courts) and community, the slides here show that these cities have as very important spaces, piazzas which serve the entire city. The piazza is the symbolic center of the city where the important activities and businesses occur. It is significantly larger than the streets that lead to it and the courts for each residence. It is another element of spatial contrast within the city.

Having identified the major spaces within an Italian hill town, let us now take these spaces with their contrasts and connect them to see how the sequence of these contrasting spaces figures in our emotional response to the environment.

The following slides are given to illustrate these connections of contrasting spaces. Other elements of consideration are important in seeing and relating one space to another. These elements will be considered for each slide.

Slide Sp. S. 1-7: Siena with Steps. From within the city we circulate through many narrow streets. These streets are usually pedestrian streets so we consider them at a speed normal to man alone and not man in a machine. This slide gives us several examples of space sequences.

We enter through an archway from a sunlit space to one in shadow. Immediately upon entering this darkened space we climb steps which take us up toward light. As we look up while climbing the steps, we become aware of the changing forms of the buildings, the slightly larger space midway down the street, and the endless expanse of sky. Upon reaching the top of the steps, we arrive at the larger space which was viewed from below. This could well be our destination, for it is, by its size and quality of light, a space important to the function of this street and the people who live or work here.

Traveling on, we again enter a small shadowed corridor. But we see that this corridor leads to another archway again in sunlight, and we can assume that through the arch we will enter into another, larger space of some importance.

This same sequence of space can be used when returning from the other end of this corridor. The element of sky would be less noticeable since we do not climb towards it, but the contrasts in light to dark and the size of the spaces remain as important considerations.

Notice that the street light is so placed both to function well within the space and at night to achieve similar importance in drawing the person up and through the spaces.

Slide Sp. S. 1-8: Street in Assisi, Italy. A similar situation as the previous example, except instead of abrupt changes in level, we can here experience a very casual change in level by a sloping, gracefully curved street that gives the space identity and interest. The building forms jutting into the street and the textured surface of the street are subtle lines which guide us through the space. As we travel along, we are practically covered, except for a small slit of sky by the roof overhangs. Then we emerge into a similar size of space without overhead enclosure which gives us a feeling of freedom. Immediately after this experience we find ourselves in the arched tunnel leading to another very bright and important space. The tunnel is in sharp contrast to both of the adjacent spaces and from this contrast will be emphasized the size of this next space. The scale of these spaces is relative to one another. The emotion evoked when experiencing them depends upon both spaces acting together. Notice again the use of light to give us a focal point in which to travel. This apparent brightness is caused by the contrast and enclosure of the connecting space. (The tunnel)

Slide Sp. S. 1-9: San Gimignano. Another example of street architecture. We again have the element of light for focal point and a slight change in elevation. This street, however, is more level and does not curve as in our two previous examples. We depend on other considerations for identity and interest.

Here, the street is fully open to the sky, creating a limitless dimension vertically. The variety of building height also contributes to this vertical dimension. From the variance in building height we see that the sun casts a very strong shadow along one wall, not merely a straight line shadow, but one which bends and plays with the geometry and texture of the walls. This shadow will constantly change as the day passes on, giving this street a character of its own. We can depend on the space always being different because of the subtle geometric bends in the walls that cast the shadows which give us variety and contrast.

The previous three slides are given as examples of connectors of spaces. The streets are nothing more than hall ways to get from one place of business, residence, entertainment, relaxation, etc., to another. It is important to realize that these examples have much in common with a hall way in a residence. Each takes us to a focal point which is in itself another place of transition or connection. The streets have visual endings which allow us as human beings to relate to them in scale; they are not limitless bands of asphalt without identity. The ones seen here are each different in character; they create interest, not boredom.

Now that the corridors of connection have been discussed and their importance seen for identity, interest, contrast, and emotional response, there are other visual considerations which need to be observed.

Seldom does a person wander about with no destination. We have some goal for which we are striving. The identity of the goal may be vague if we have never seen it or been there before, or it may be so familiar that except for the interest it holds, we would become bored and cease to enjoy reaching it.

In either the familiar or unknown situation, the sequence of spatial experiences along the route toward our destination is needed to evoke an emotion. We have already discussed the larger considerations of traveling along connecting corridors. There are smaller considerations which perhaps contribute more to our emotional response. One consideration is the element of surprise as a quality of space sequence.

Surprise is extremely important in creating the variety and interest and is an effective means for evoking an abrupt emotional response. We might put ourselves in an amusement park fun house for an extreme example of how surprise and space sequence are related. The experience of walking through a very confusing and limiting space, to be suddenly confronted by a monster or falling boxes or mirrors which contort the human proportion, evokes an emotional response. Architecture for living is much the same, except it must not use such gimmickry. The response of surprise should generally be a pleasant one. It can be stimulating or restful, but the response is most effective when the surprise is made with the greatest impact as to time. This time element might be an instantaneous surprise or a slow and gradual surprise where the perceiver is introduced to a space little by little until the final impact is a view of the entire object, space, or building.

Slides Sp. S. 1-10 through Sp. S. 1-12: Siena-San Gimignano. In these slides we have examples of surprise and vistas. Both are related; the vista is here viewed to great effect through openings in walls. When the perceiver is moving through a space, these openings become very important in introducing him to other parts of the city. The openings are easy to see from some distance, but the surprise of the vistas they offer is what draws the perceiver to them. If we knew that it was only sky, we would probably not be interested in reaching the opening. Surprise and vistas help to give the corridor of circulation interest and variety. The corridors, then, must be placed so as to take advantage of the vistas and surprises which the environment beyond the wall has to offer.

The two slides with the towers are useful as introductory material. The towers arouse a sense of curiosity, where they are in the city, what they are, etc., and act as magnets to pull us along the corridor toward them.

Slides Sp. S. 1-13 through Sp. S. 1-18: San Gimignano Square with Towers (a short sequence of space). This curiosity aroused by the vistas of the towers is finally satisfied by continuing along the various narrow streets with open and closed, light and dark, smooth and rough, quiet and exciting spaces, until the destination is finally reached. The sequence of spaces through which we have circulated in order to arrive here have had great contrast, interest, and variety, but we have yet to spill out into a major open space. It is significant then, that the towers not only drew us to themselves but to the most major space of all, the city center. All of the connections and spaces, vistas, and surprises were building us up to a release from the confines of the narrow streets by arrival in a large open space.

The view from above shows how abrupt the changes. We are in a very closed narrow street and suddenly find ourselves in a comparatively (if not in fact) large space.

These slides are further examples of the open piazza in contrast to the narrow street. Emerging from the narrow streets into this piazza is indeed an emotional event. There is a variety of entrances to this piazza. The corners are the major access points and are for limited auto traffic, pedestrian movement being the major mode of circulation. The gray brick lines radiating out from the central tower of the city direct us to archways which lead to one of the narrow pedestrian streets discussed earlier. The piazza is carefully enclosed, as it must not give the impression of being limitless. It must confine the human physically in order that he can relate to it in scale. It would be pointless to employ various connections of space sequence only to finally emerge into the desert. One's destination or goal must have meaning; the desert as a final destination has no meaning. The piazza, on the other hand, is the most important section of the city. It is the major social, economic, and religious center. It is the destination of all who live in or visit the city. The sequence of spaces one experiences determines in a large degree his mood when he finally arrives.

SPACE SEQUENCE, LESSON TWO

The purpose of this lesson is to develop an understanding of space sequence in architecture and to appreciate its role in reinforcing an architectural intent.

This lesson concerns itself with eliciting the students' expressions through demonstration model situations. The students will construct their own demonstration models, expressing their ideas by manipulation of materials relative to space sequence.

Procedure. Using the materials given in the kit, each student will construct the following exercise. Slides Sp. S. 2-1 and Sp. S. 2-2. The materials are the same as used in the lesson on scale with the exception of the 30- by 40-inch layout of a circulation pattern which the student will express in three dimensional terms (architecture). The human figure used will be second from the smallest man only.

The expression of each student will vary drastically with his own imagination. This variety should be encouraged. Complete freedom in forms of the exercise is permissible. The goal is to create an interesting, contrasting series of spaces, all connected together from the entrance of the corridor up to and including the destination. Considerations as to the scale of the spaces should be made with reference to the man's figure used, i.e., the spaces should be made in order that a person can navigate in a normal walking position. (Not crawling or climbing over walls, etc.)

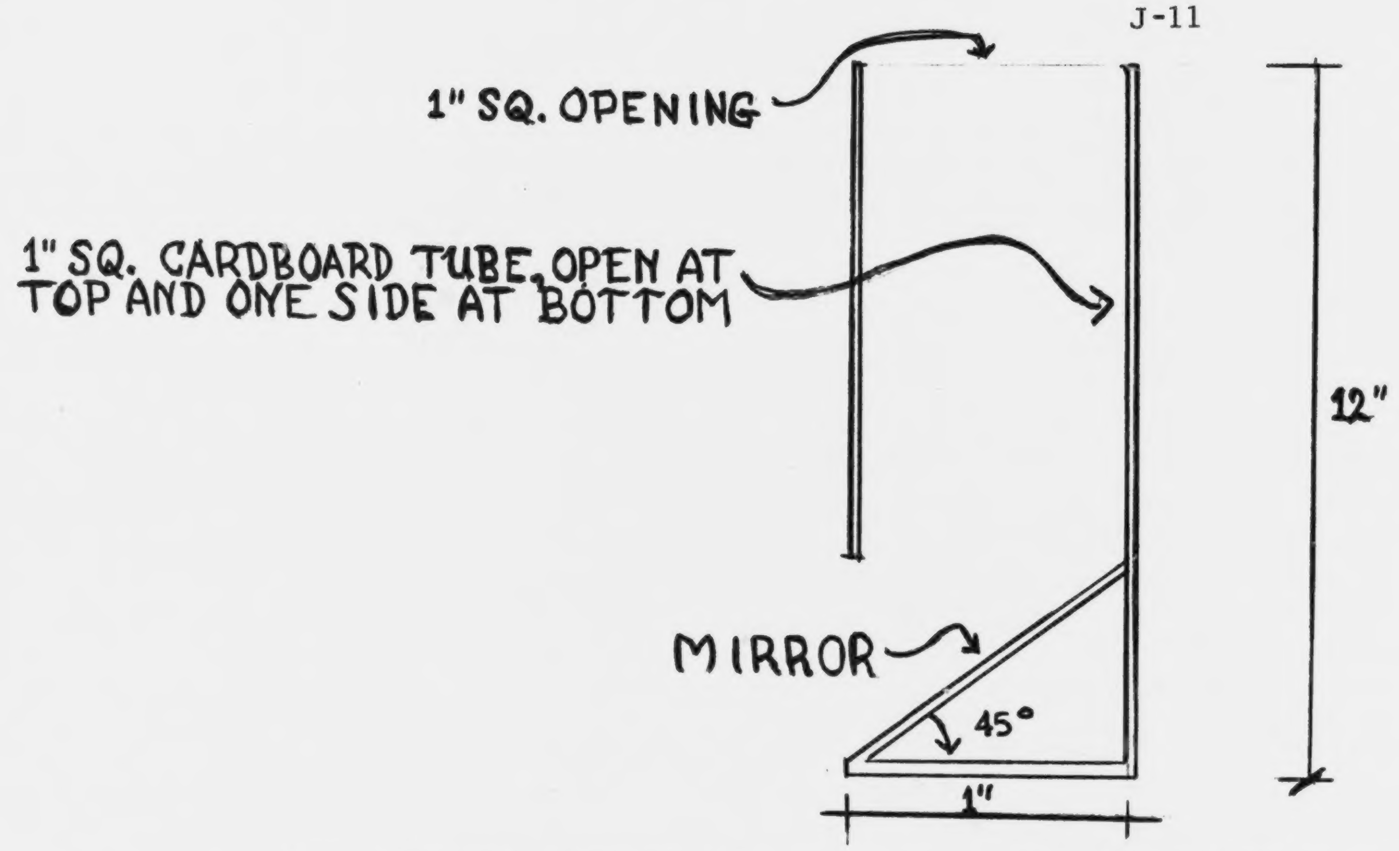
Functional considerations must not be a consideration in this exercise, only the emotional reaction created by the space constructed. Thus, the spaces may take on certain functional importance, but the building block units, i.e., the solid mass forms, are important only in that they enclose space, act as focal points, or create vistas.

A consideration which might be made by some students are the uses of color. The building materials are designed to allow the use of color, or to express the construction in monolithic and monochromatic terms.

Mention should be made as to how color can be used to evoke response, create interest, boredom, chaos, etc. The determinant of color in architecture will be developed in later lessons.

The following slides are given as examples of what the exercise should be like when constructed. Reference to the slides used in lesson one is essential. Slides Sp. S. 2-3 through Sp. S. 2-8.

Consideration of the exercise by both the student and teacher must be made from the viewpoint of the figure used in the model. The models must be viewed from the eye level of the small human figure for which they are planned. Small cardboard periscopes are easily made for the purpose of viewing the space sequences at this level. (See diagram.) One is included in the teacher's kit.



Open discussion during this exercise, particularly between students, is encouraged. From this free discussion the teacher can best observe the reaction of students to the exercise. If, in these discussions, the students begin talking about the location of schools, homes, churches, etc., the teacher must emphasize to them that these considerations need not be made. The exercise concerns itself primarily with the space between or enclosed by the solid materials, not the solid masses themselves. The solid materials are considered only as their forms make the spaces interesting. These solid materials should be connected together as much as possible to accent the corridor effect. This connection of the materials can be penetrated or cut as the lesson exercises develop, but the first attempt should be almost totally solid.

The duration of this exercise is variable. Three demonstration models should be made by each student. Hesitation and lack of confidence in making a value judgment will make the first and second experiences long and demanding upon the teacher for direction. The exercises should therefore be kept simple concerning connections, penetrations, etc., of the materials, the primary focus being on the spaces between materials. By the third exercise the student will be more confident in his knowledge of the determinant of space sequence and will begin to develop the interesting spaces desired.

Slides from lesson one. After the third exercise, a short review of all slides shown in lesson one should be made, applying these to the exercises under way. Parallels should be drawn whenever possible to encourage the student in manipulating spaces similarly to the architect's approach.

A final manipulative exercise using the building materials will now be done. This exercise should be done with no discussion, each person depending only on his judgment concerning the exercise. The exercise should be considered for grade.

It is very effective to break this final exercise into two sections: One, the building process or manipulation of materials in developing the space sequences and two, a short presentation-discussion by each student to the class.

This second section is important in that the student has been allowed to discuss previous exercises, but has not been asked to fully organize and present his understanding of the subject in a complete way. He will now be required to do this to clarify his and other students' thoughts on the subject. Time duration per exercises:

1 and 2	40 minutes each
3	30 minutes, verbal discussion after
after 3	slides from lesson one revisited
4	40 minutes

Oral presentation, not more than four to five minutes for each student. The shorter the time, the more clearly the concept must be presented by the student.

Total time required for lesson two is five to six class periods.

Note. It is helpful to make a slide record of the final exercises for future reference, teaching material and discussions. These can be used in course review, or as a method of unifying all of the lessons and the determinants into a total summation of the course.

SPACE SEQUENCE, LESSON THREE

Objective. This lesson is one of exposure, discussion, and discovery. The slides used in this lesson are to again illustrate the use of space sequence as an important aesthetic and environmental determinant. Each slide demonstrates the use of space sequence. This lesson, however, is designed to use many slides in sequential order. The examples are to be seen as a series of slides showing a series of connecting spaces.

The first series of slides is of a totally pedestrian environment on the island of Mykonos, Greece. This example presents many architectural lessons, such as unity, variety, contrast, texture, color, form, proportion, etc. These will not be discussed except to note when a significant example presents itself. The use of space sequence is on a smaller scale than the examples of the Italian hill towns, since we are here in a totally pedestrian situation and not a mixed condition of auto (or horse and carriage as in years past) and pedestrian use. This difference is important not only because of the mode of travel but the speed of that travel.

Mykonos is a small island about midway between the mainland of Greece and the island of Crete, where the ancient Greek civilization began around the year 3000 B.C. Mykonos is primarily a fishing village but has developed its domestic art of weaving and knitting woolen apparel into a major economic element on the island. The primary businesses and restaurants are found on the waterfront square, a large space which is the center of the city's activity. Other business establishments are found within the city's street system in smaller squares. The relatively small population supports 365 churches, all very small in size. These churches tend to be family chapels rather than public, but play an important part in the city's pattern of interesting elements.

Color is perhaps the most significant element in Mykonos. The city is painted all white including the sidewalks, steps, roof tops, and walls. This white color unifies the many expressions of form and intensifies the effect of color (the primary colors, red, yellow, blue) when it is used. Color is found on the church domes (red) and on the trim of many dwellings, businesses, etc. The white also allows for dramatic shades, shadows, and reflections all giving variety to the city and establishing it as one of the emotionally exciting environments in the world.

This background will be useful in discussing the following slides:

Slide sequence one. Slides Sp. S. 3-1 through Sp. S. 3-15, Mykonos, Greece. A sequence of spaces on film.

Slide sequence two. Slides Sp. S. 3-16 through Sp. S. 3-21, Entry into Greece by Ship. A nonarchitectural space sequence.

This series of slides demonstrates a dramatic use of space sequence with all of the elements of contrast, interest, emotional response, etc., that is found in any good architectural project.

Slide one shows the view from the ship in relatively open sea, yet with a glimpse of land in the distance, the first seen for an extended time. The perceiver's entire existence has been confined (visually) to the environment of the ship. He now sees new frontiers ahead and obviously these new frontiers offer a great deal of variety. The perceiver has yet to experience any change in space, but his emotional response to what he sees is great.

Slide two shows a view of the canal between the mainland of Greece and the Peloponnese. Its significance is twofold: (1) The ship is approaching land, a relief to many persons on the ship, and (2) the canal acts as a gateway into Greece similar to the narrow passages and archways seen in the Italian hill towns of lesson one.

Slide three has the perceiver in the center of the confining space of the canal, furnishing a tremendous contrast to the previous environment of the open sea. This passage is at a scale with the ship which in turn (if well designed) is in scale with its passengers, so the perceiver can relate to the passage. Notice the direct parallel between this passage and those of cities.

Slide four indicates the scale of this space as well as its overpowering enclosure of the ship.

In slide five the ship emerges from the gateway to Greece though still confined by a narrow canal. The enclosed walls give way to open pastures and an occasional dwelling, trees and colors of the landscape, offering a sudden contrast from the monochromatic color of the steep cliffs behind us. In the distance is the first glimpse of the port of Athens; this final recognition of the final destination is another emotional input in this series of spatial events.

Slide six now has the ship back in relatively open water, surrounded by activity of small fishing boats, and land on all sides save one. In the near distance the details of the final destination begin to appear. The perceiver, having experienced many sequences of space building up to his arrival, is now emotionally at a peak. His entrance into Greece has been a continual building up of events to the final climax.

Compare this entry with that through the junkyards and billboards typical of the entrance to our modern cities.

Slide sequence three. Slides Sp. S. 3-22 through Sp. S. 3-34, Stockholm, Sweden.

This series of slides demonstrates sequences of space with emphasis on variety of space and of limited vistas. The example is the old city of Stockholm, Sweden.

The same discussions which were applied to the Italian hill towns can be applied here in Stockholm. Stockholm, however, is a bit more sophisticated in its architecture, texture, etc., and the quality of construction is much higher. In Italy the perceiver was dependent on the spaces enclosed by the buildings while here in Stockholm he has not only the spaces but the design of individual buildings to add to the interest of the connecting corridors (streets). Again, these streets are primarily pedestrian, but are also used by autos, persons, and cars sharing the confined quarters. These streets are among the most exciting architectural connectors in Europe; in fact this conflict of auto/pedestrian is considered by some to be part of the emotional quality experienced in Stockholm's old section.

The first slide is typical of the streets in the city's old section: the texture and pattern of the cobblestone streets, the slope of the street, the sunlight beckoning at the visual end of the street. The limited vista of the street, created by its slight bend, gives one a sense of enclosure and allows him to relate to a space within visual definition. The person does not feel imprisoned, however, as the light and materials of the buildings indicate that the street continues. The second slide is what the person might see when rounding the shallow bend in the street. The street is still relatively limited but offers new vistas which are an emotional experience for the perceiver. He sees first, the cathedral spire which may be his destination for it is obviously an important part of the city. Second, just beyond the cathedral are trees. Trees have been completely lacking so far in the experience of the spaces, so have special significance when used here. They indicate open public areas, perhaps a park or plaza, a place designed for groups of people to enjoy, a place contrasting in design and function with other city spaces. The third slide demonstrates the way that a tall structure such as the cathedral spire draws the attention up and out of the narrow street toward the sky, with whatever significance that visual direction might have on the person. The fourth slide shows another narrow street which again leads us toward a tower of some height and towards light. Here is an extremely long corridor, one approaching limits that the perceiver is not willing or able to comprehend. To make the corridor somewhat interesting, however, three elements are present: (1) The street changes in elevation and bends very slowly along its length to the end. This offers a person traveling along the street very subtle changes in view and allows him to look at more than a straight and narrow line which leads him to the end. (2) Midway along the corridor on the left is the cathedral seen in the previous slide. Though not apparent from this position, the cathedral will create an emotional relief to the perceiver when he reaches it and suddenly finds trees and open space available. The person may stop and enjoy the open space. He may wish to meet people or merely relax under the shade of a tree, but whatever, the contrast from the street is greatly enjoyed. Finally, he will continue his journey to his destination at the end of the street. From the cathedral this ending is nearby and takes on more meaning, being definable in its details and function. He can see a great deal of activity which makes him push onward to reach that end.

The fifth slide emerges from the narrow street, showing a square with many shops and businesses. The square seems very large when compared with the tight spaces of the streets leading to it. It takes on great importance by its apparent size. We can see, however, that the space is actually small; the contrast of size, rather than its actual size, determines its importance and interest.

The sixth slide shows a pedestrian connection perhaps only 30 inches wide. It employs the elements of light, change of level, visual confinement, etc., earlier discussed. It is important here due to its use in relation to the market space at the far end. This corridor is heavily used, perhaps because of the impact and excitement it has on those who pass through. (Seventh slide.) We emerge from the corridor into another plaza of shops and businesses. A tremendous impact is created by experiencing these two spaces consecutively.

Notice that even from the square the vistas are limited down the streets leading out of the square. Visual confinement is very important to a space such as this. The person feels free in this open space, yet secure. The space enclosing him here is to a scale both horizontally and vertically which he can comprehend and feel comfortable in. He does not have to bend over backward to find the sky or even the tops of buildings.

Slides 8 and 9 have the same features we have previously discussed: limited view, slowly bending streets which change in elevation and light, interest in the buildings which enclose an architecturally pleasing space, texture and detail in the streets and buildings, color, scale, and contrasts.

These spaces are, again, interesting because of elements constructed and manipulated to create an emotional experience. They are, however, only connecting corridors from one major event (space) to another (slide 10). They may also have activities of importance along them such as a local bakery or pharmacy (slide 11), or a major shopping street full of colorful banners and store windows (slide 12). Notice here how the signs are controlled in size and design to contribute to the interest and aid identification but not blot out the space of the street. The character of the street is retained, not lost in a maze of flashing neon. And finally, the square where the major streets of Stockholm lead, the royal palace (slide 13). This is the most important open space in old Stockholm, accommodating the many events of the community along with adjacent plazas which together with the palace open out upon the river.

This sequence of slides has demonstrated the various uses of contrasting space to create events that make the experience of traveling through them an emotional experience.

All of the examples used to demonstrate space sequence have been exterior, primarily of entire cities and towns. Architecture is not only one building at a time. It is many buildings making up our entire environment. One building serves and is seen or used by only a few people while the city is experienced by every individual. For this reason the determinant of space sequence, along with scale, unity, composition, etc., is one which must be considered when designing a single building. Consideration must be given to how that building fits into the environment and supports it.

In considering space sequence for an individual building, particularly the interior, the same elements we have considered in the previous examples and slides can be directly applied. Interior space must have interest, variety, contrasts, and emotional response before it can be physiologically and psychologically considered as a good architectural solution. To attain this while retaining the other determinants is the challenge of the people who build our environment.

In our rush to construct America, we have often overlooked the emotional element needed in our environment, and have created chaos, boredom, and psychological health problems. Ask why our cities become ghettoes when they get old, where European cities do not. Ask what emotion a person has when driving through the endless sprawl of our suburbs or future ghettos.

COMPOSITION

Purpose. This lesson examines the concept of composition as it relates to architecture. The basic objective of the exercise is to have the student come to view architecture as composition. The word "composition" relates to the putting together of elements. As with other terms, their meaning with respect to architecture does not change from that of the other arts; only the referents change. This lesson will point out the characteristic elements with which an architect deals and will illustrate composition created by the way the elements are put together.

In examining any art work, evaluation can be concerned with (1) the intent of the artist, (2) the evocative potential of the work, or the degree to which the intent is expressed in the work, (3) the response which is evoked in the observer. In dealing with composition we must refer to these areas of evaluation. Composition implies intent. It implies doing something in one way rather than in another way. It refers to the combining of elements in one set of relationships rather than in another. The artist or architect has a plan, a scheme, a purpose. As Raskin points out in Architecturally Speaking, the purpose of a composition does not deal with preventing the collapse of a structure, for that is construction. It is not solving functional problems and requirements of human activity, for that is planning. The purpose of composition has to do with presenting arrangements for the participant which are experienced in time and space. The first level of that experience is visual. Depending upon the elements of the composition, meaning of one kind or another is attached to the visual data. At this point it must be mentioned that because we are dealing with visual phenomena, it is difficult to explicate concepts by nonvisual means. Just as this preface is limited, a lesson without illustrative examples would likewise be limited.

SCALE

Goals. The general purpose of this unit is to develop a knowledge of scale as one of the important determinants in evaluating any architectural project, from a piece of furniture through a cottage, civic buildings, churches, business centers, and entire cities.

Simply viewing an architectural project would deprive the student of the methods of perception needed to relate the determinant of scale with architecture. A full realization of this is essential if a person is to have the ability to interpret an architectural work and to have confidence in his judgment.

This ability and this confidence are essentially the goal and culmination of all of our work. By selecting our exercises, examples and other materials carefully and establishing clear step-by-step procedures to arrive at these goals, it can be done.

Definition and description of the determinant "scale." Scale means dimension with respect to man's visual apprehension, dimension with respect to man's physical size.

> "'Near' is a place to which I can get quickly on my feet, not a place to which the train or the air-ship will take me quickly. 'Far' is a place to which I cannot get quickly on my feet...Man is the measure. That was my first lesson. Man's feet are the measure of distance, his hands are the measure of ownership, his body is the measure for all that is lovable and desirable and strong."
>
> --E. M. Forster, Collected Tales

The key to this passage is "Man is the measure." Architecture with all of its varied functions and expressions is built for use by man. Man is then the yardstick which determines the size of the various elements that together make up the architect's expression.

SCALE: LESSON ONE

The following slides are given to illustrate the three basic divisions of SCALE that are found in architecture. The first slides are used to introduce the lesson. Slides using local examples familiar to the student may be substituted.

Normal scale: Robie House, Chicago, Illinois
Intimate scale: English Row House, London, England
Monumental scale: Rhiems Cathedral, Rhiems, France

The objective of this lesson is to describe the determinant of scale in verbal terms using slides which demonstrate scale in an obvious way. This description of the obvious makes one more conscious of the presence of those things which are scale clues. For example, one might say of a building that it is made of brick, is three floors in height, and has windows and doors. These observations may seem trivial in the abstract, but the process of looking at a work and telling what is there actually sharpens our visual skills. Very often we fail to look carefully at a piece of architecture and thus miss many important things that the architect designed into it. Also, these observations are the very basis for analysis and interpretation; one cannot understand what given elements do in an architectural project unless he is aware of their presence.

We have chosen architectural projects which are significant examples, and which demonstrate the determinants and divisions of scale. These projects are taken from many eras, and will demonstrate the use of scale in relation to the beliefs and life styles of the era each represents.

Our first concern is to learn to "see" what is actually in an architectural project, to identify scale clues and understand their importance to the project's design. The way we will go about "seeing" what is in the architecture is to make a complete visual inventory of the things in the project, and their interrelationships. By thus verbalizing what is seen, even though obvious, we will begin to see more carefully and accurately what is in architecture.

Any statements that tend to draw inferences will be avoided. Only the facts are needed at this point. We are not yet ready for conclusions or judgments, as these would be premature if the visual inventory is not complete. For this reason, even the function of the project (church, office building, air terminal, etc.) is not revealed until all of the facts are collected and possible functions considered in light of the scale clues inventoried.

Normal scale is the scale or size of an object, space or area, that is, the size expected or anticipated by the perceiver. This normal scale is attained simply by having things viewed which are known very well, i.e., not foreign to the person's knowledge. These are, in general, things he has had long and close contact with. Slide example No. 1: S-1-1, Robie House, Chicago, Illinois; S-1-1(a), alternate, shows autos and buildings next to Robie House.

Our investigation of this building can begin with an inventory of the obvious scale clues (i.e., things which give us information as to the size of elements in relation to the size of the human beings) and follow through until scale indicates the function of the building. We would first include such things as: it is built of bricks; it appears very long; it has large roof overhangs; the windows are recessed; there are many planters; it is obviously more than one floor high; the building is on a corner site; there are trees near the building.

All these items should indicate the scale of the building in relation to man. The brick, trees, and plants we are familiar with give us an idea how tall the building is, and set the size of the building in our minds. However, closer evaluation of these items, particularly the brick, reveals a surprise. This is where critical thought and actually "seeing" the obvious yet subtle things in a project is essential for a true evaluation.

The brick in the building is not the normal scale of brick we are used to seeing, being very much shorter in height and longer in length. This is not meant to be a trick; these sizes were used in Roman times. What is intended by the use of this brick size is to accent the horizontal length of the building.

Looking at the building in a larger frame of reference than the individual brick, jumping our scale evaluation to the masses of the building where several bricks are put together, we find that all these masses are relatively small in scale (size). The horizontal bands are in tiers and all of them within easy relation to the size of a man. The windows are recessed and divided by brick, all a normal size for this type of building. The roof forms appear to be very low, from floor levels, and to accent the horizontaility of the building; they are in easy relation to the normal human size. One last element which further breaks the masses of the building into scale referents are shadows. Notice how shadows add new shape to many of the areas, dividing them into light and dark masses and thus breaking their size to a smaller, more human scale.

The trees, of course, are always a giveaway as to the scale of a building, unless the tree is a Giant Redwood. Most adult trees attain a size which we have long been used to. They are important for sun control, and for many considerations related to beauty and enjoyment, but they are also important as a reference to the size of things, including buildings. In this example we can see that the building has many adult trees around it and sits beneath a large portion of one tree, indicating that even though the building appears to be many floors, its total height is not very great, probably not more than three floors.

All of the scale cues we have covered in this example now start to tell us that the building is not very large, that it is built of small building units (bricks, etc.) and in masses very normal to our everyday existence. We feel comfortable and relate ourselves well with the size of this building; the ceiling heights are low and do not overpower the human figure. It is, in fact, a very intimate, yet normal, scale.

By now, if not at the very beginning, it is obvious that this is a residence. Residences to most people must be of this scale for everyday living. This particular house is the Robie House built in Chicago, Illinois, in 1908, by the architect Frank Lloyd Wright.

Intimate scale is a scale or size of an object, space, or area which is perceptibly smaller than one expects it to be. This intimate scale is attained by use of materials and items designed to make the observer unconsciously feel larger and more important, to produce a situation that he has total control over. Slide example No. 2: S-1-2, Row House in England (JFK slide).

We begin our investigation of this slide by again making an inventory of the obvious scale clues, and again seeking to discover the function of the building using only scale as a referent. Inventory: many materials in small areas (brick is scale referent); windows and door (garage and resident); sidewalk; car; plants; roof shingles; two floors high; size of car--is it a normal-sized car?

These items should have indicated the scale of the building in relation to man. We have here used some of our "normal scale" referents such as building materials, but it is obvious that these "normal size" materials are used in small numbers thus limiting the size of the masses they create.

Brick is again used, common building material with which we are all familiar. Though used sparingly, the brick is placed in joints that can be easily seen, thus making a strong contribution to our evaluation.

The windows and doors are also good scale indicators. They are normal size yet take up a major percentage of the building facade, indicating the facade as a whole to be rather small.

The front yard is fully utilized for planting bushes, grass, flowers, etc., all of which we are familiar with as to size. Here the yard is completely filled with only a few of these landscape elements, so that the yard seems to be very small. Compare the front yard to the rear yard; a good example of variety of scale is apparent. The front yard is the entry to the house, so should be intimate in scale to psychologically condition any person approaching the house that he is entering a smaller space than the infinite one he has been in up to that point. (The sky has no scale nor does much of our landscape.) The rear yard, however, is open and is one of the landscape elements that, by itself, has no scale. It depends on people for its scale and this is exactly its purpose: to be a space which accommodates various kinds of recreation with large groups of people.

The intimate area of the front yard and building facade is accepted almost without question as reflecting the size, height, and volume of the rooms within the building, all being small yet comfortable in scale. There is no psychological struggle between its size and the person's size. The person is clearly the master. This building is an English-row type residence.

Monumental scale is a scale where everything is somewhat larger than the observer normally expects. As intimate scale builds the ego of man, monumental scale shrinks or humbles his ego. It is used to instill a sense of awe in the observer. This scale is attained by having the things viewed much larger than those we know well. Slide example No. 3: S-1-3 (CA141), interior of Cathedral (Rheims).

Again, our investigation begins by making an inventory of the obvious scale clues. Our inventory should here be divided into two groups: (1) items we are sure about as to size and (2) items we are familiar with whose size has changed.

chairs
altars
ladder against column

candle holders and candles
doors at far end
stone in the walls
ceiling height

Simple inventory of scale clues does not truly indicate the height of this building since almost nothing is at normal scale. This building was designed primarily for the glory of God and not for the use of man. Except for the chairs and altar and the repairman's ladder, the various items listed, all used by man, are oversized. The candle holders and candles are several times larger than any we might have in our house, and must be this large in order to relate to the things around them and to be seen from the vast distances within the building.

The doors at the far end are obviously larger than those we are used to using in our normal living. Their size is not primarily to accommodate large crowds, for this could be done better with more doors of lighter weight. Their size is required in order for them to be in scale with the building as a whole. If they were normal doors they would appear as mouse holes in a wall.

The stone walls and columns, for the same reason as the above two items, are in a size which relates to the volume of space. It would be rather insignificant to use a small building unit such as brick in such a large structure. Again, the relationship of things must be such that they support each other in size.

There are other items which could help us in determining the size or scale of this building, but the obvious ones are all we need to make this judgment.

In order to make a judgment we must again think back to the normal scale, that of the things we are used to seeing. Without consciously recalling the normal scale we could not determine the scale of this building and these items. We would merely be left with a feeling of awe, which is the intention of the building design.

We, as humans, feel very humble in powerful spaces such as this; we lower our voices and walk slower. When we sit in the chairs, lowering our viewing height, the awesomeness of the space becomes even greater. In some situations where the chairs are removed so that there is no true scale referent, the ego is further reduced, always with the intention of creating a monumental scale that emphasizes the weakness of the person in relation to the building and its function.

This building interior is the interior of Rheims Cathedral, Rheims, France, built in the 13th century (1211 to 1290). It was the Coronation Cathedral for French royalty.

It should be remembered that scale is only a relative thing, and this relationship is always based upon our concept of normal scale. We cannot have intimate or monumental scale without the basis of normal scale, and this basis will be different from one individual or race to another, depending on their normal size. We are presently in an age of architecture where technology has introduced new materials that enable us to achieve fantastic feats in construction. One hundred years ago a skyscraper was seven stories high and monumental. Today this is a normal height. Thr brick is being replaced by steel, glass and concrete panels which omit the small building unit from our scale consideration, just as the 100-story skyscraper has replaced the seven story structure.

The constant measure, however, continues to be man and his size relationship to other things. He must psychologically feel comfortable in any situation. There are times he will want to be in monumental, humbling situations; he will also want to have areas intimate in scale where his ego is built up. The variety of this scale manipulation is an extremely sensitive thing and should be considered when one looks at a building; in the building's scale is the ultimate emotional satisfaction of working in, living in, or merely experiencing it. There must be a variety, and it must be based on the human size, either larger--monumental; smaller--intimate; or as in most architecture--normal.

SCALE: LESSON TWO

The purpose of this lesson is to develop an understanding of the referents for scale in architecture and to appreciate the role of scale in reinforcing an architectural intent.

This opening lesson concerns itself with involving the students in expressions of the meanings they attach to demonstration model situations. It will be demonstrated that:

1. The size of an item relative to the size of the human being suggests certain appropriate possibilities for use of the item.

2. The dimensional attributes of the human being determine the appropriate scale for solutions to purely functional problems.

3. Manipulation of scale beyond, or within, functional requirements contributes to the meaning or evocative quality of a work.

Procedure. Using the materials given in the kit, each student will construct one of the following, using one of six human figures given in the kit. Care should be taken to assure that all sizes of the figures are used and that each building type is used, thus giving 18 examples.

Using the blocks as columns or walls, and the flat units of wood for the beams or roof, each student should construct:

1. A building to be used for a telephone booth.

2. A wall which cannot be looked over by the figure.

3. Two parallel walls with a roof, the ends open. The human figure used must be able to stand in the enclosure.

In constructing the example, only the human figure chosen or assigned the student will be used in determining the size of the constructed model. The sizes of these models should be such that they are in "normal scale," i.e., the telephone booth should not appear to be 18 feet tall next to the human figure used and likewise the parallel wall enclosure should appear to be no more than nine feet tall in relation to the human figure used. The person need not be placed inside in the case of the smaller two figures.

The lesson is not intended to demonstrate the unusual forms which are possible in manipulating building materials. The focus of the lesson is upon the relationship of the size of the structures built, not the form. Efforts must be made then to limit these exercises to simple rectilinear, flat roof structures.

Note: In the event the kit materials are not available, various sizes of cardboard boxes may be used for these structures. The lack of material scale and color scale will affect the discussion of these structures; however the general objective of overall scale relationships will still be possible.

With the three demonstration structures and six representations of the human figure constructed at various sizes, the following situation may be posed and questions asked:

1. With the use of all of the figures and models (a possibility of 18 different ones) what, besides the function the model was built for, does the structure or space suggest in the way of other functions?

Student response may be as unrelated to the original function as the imagination might choose, but the important thing here is that we have not changed the scale reference (man) and thus the responses should all relate to the "normal scale." Example: the phone booth could also be interpreted as:

a. closet
b. elevator
c. shower stall
d. refrigerator
e. doorway
f. as suggested further

the wall could be:

a. small swimming pool
b. animal pen
c. unfinished house
d. as suggested further

the parallel walls with roof could be:

a. a garage
b. covered bridge
c. tunnel
d. hall
e. small room
f. as suggested further

2. Using only the largest man, No. 6, put him next to the smallest structure. What is suggested?

Structure No. 1:

a. small TV stand
b. doll chair
c. child's stool
d. shoe shine stand
e. as suggested

Structure No. 2:

a. bowl
b. empty box of candy
c. containers of any kind
d. as suggested

Structure No. 3:

a. house for pet mice
b. step stool
c. as suggested

3. Using only the smallest man, No. 1, put him in or next to the largest structure. What is suggested?

Structure No. 1:

a. lookout tower
b. church bell tower
c. high rise building
d. as suggested

Structure No. 2:

a. prison yard
b. large swimming pool
c. large building with no windows
d. as suggested

Structure No. 3:

a. cathedral
b. train or air terminal
c. gymnasium
d. theatre
e. as suggested

4. Using a middle-sized human figure, man No. 4, place him in or next to each of the three types of smallest structures, what is suggested?

Structure No. 1:

a. stool
b. small table
c. charcoal stand
d. as suggested

Structure No. 2:

a. bowl
b. fish bowl
c. sink
d. waste basket
e. as suggested

Structure No. 3:

a. shoe box
b. tool box
c. tunnel for toy train
d. as suggested

5. Using the middle-sized human figure, man No. 4, place him in or next to each of the three types of largest structures, what is suggested?

Structure No. 1:

a. stair well or elevator shaft
b. doorway to a cathedral
c. hangman's gallows
d. as suggested

Structure No. 2:

a. fence around his school
b. medium-sized swimming pool
c. store with no roof
d. as suggested

Structure No. 3:

a. small conference meeting room
b. store with glass
c. school room
d. as suggested

6. Now that the extreme conditions have been used to illustrate how a form changes in character and function relative to the size of man, we will use any of the human figures and freely discuss their size in relation to any of the structures. The procedure and response will be much the same as in the previous exercises.

Review objective No. 3. We are trying to get the point across that the physical size of the structure, relative to the size of man determines appropriateness for use. An extremely important extension of this appropriateness is the evocative content of the size (scale), i.e., does its scale make us psychologically "feel" a certain way. This is why churches are very grand in scale, as are the capitol buildings and court houses; they are important and we respect them so their size must make us feel that way.

In considering these scale exercises then, we are making judgments in three dimensional terms, concerning what something is too large for, or for which it is not large enough, again relying on our knowledge of normal scale to make these judgments. These judgments must be considered for both emotional response and the purely functional considerations.

To end this lesson, students should be asked to analyze experiences they have had in these terms:

1. Where did the apparent scale of an object (building, furniture, etc.) prove to be deceptive?

2. Where did an exaggerated scale (beyond physical or functional requirement) prove to be effective?

SCALE: LESSON THREE

Notes. The use of the determinants in architecture can be applied in making many aesthetic judgments other than architecture. An effort to relate and establish carryover or connections is imperative. A coordinated aesthetic judgment is the key to a coordinated aesthetic environment.

Every effort must be made to avoid teaching "styles" of architecture. Architectural considerations are to be based on the determinants only. It will be evident to each student that the appropriateness and relevance of much of the architecture in our environment is highly questionable and that the time we have lived in, live in today, and will live in, must be reflected in our environmental conditions. Architectural perception will make obvious the socioeconomic, aesthetic and physiological-psychological inequities when considered in terms of our environmental conditions.

Objective of Lesson Three. This lesson is one of exposure, discussion and discovery. The slides used in this lesson are to again illustrate the importance of scale in architecture. Each slide demonstrates the use of scale as related to the human being and his environment. The important point here is to realize the relationship of the size of an environmental condition, i.e., buildings, furniture, utensils, etc., and the perceiver, and to also consider the mode of this perception including the rate of movement through the environment being perceived.

We are not only concerned in determining the scale divisions (normal, intimate, or monumental) as we did in Lesson One, but must look at the subject of the slide and consider why the scale of the subject is one of the three scale divisions. Discussion of the slide should be encouraged and should include such things as history, function, material, appropriateness of the scale to its function and setting in the environment, emotional response on man the user and man the perceiver.

If these ideas are related to the three divisions of scale, identified by the obvious scale clues inherent in any successful architectural work, the student will be able to make one of the most important judgments in architectural perception.

The following slides are examples of architecture or related drawings and models which best illustrate the lesson of scale. It must be emphasized again, that all successful architectural works contain scale clues. With this in mind, alternate slides can be introduced as the teacher feels may be appropriate. The alternate slides should, however, be tested in all of the architectural determinants.

(S-2-1)Parthenon;(S-2-2)Acropolis;(S-2-3)Athens, Greece: an ancient Greek temple; proportions are perfect; Doric Order, refers to the columns and capitols; material is marble; designed for exterior worship, not interior use by the public.

Scale clues

(S-2-2) The steps are "monumental" in scale as are the columns and other materials which make up the walls.

(S-2-1) The building sets on the Acropolis, which is itself monumental within the context of the city of Athens. This further emphasizes the importance of the Parthenon, as it was the most important temple on the Acropolis.

(S-2-3) The monumental scale clues such as the steps were to humble and exclude the perceiver. These clues are to the scale of the gods--not the human being.

(S-2-4) Sphinx and pyramids;(S-2-5)Egypt. Sphinx built in 4000 B.C., pyramids from about the same time. Pyramids are tombs of the pharoah (king) and were designed to be his dwelling in the life he would have after his death.

The size of the pyramids varied in size, but all are of immense proportion. The one shown in the slide is approximately 50 stories high and sets on 13 acres of ground.

Scale clues are very difficult to find in these great architectural works. The landscape of Egypt is barren, so trees are not available for a clue. The nature of the sand and rock is equally mystifying. We must, in cases like this, rely on our own size or that of other human beings as the only scale clue. Notice the people in the left part of the sphinx photo.

Again, a very spectacular use of the monumental scale, a scale symbolizing importance of the gods and the pharoah.

(S-2-6)Hagia Sophia (mosque);(S-2-7)Istanbul, Turkey: a Byzantine church; one of the largest in the world; built in 535 A.D.; dome is over 100 feet in diameter and 180 feet above the floor (18 stories).

Hagia Sophia is, in its size, of monumental scale. It does contain scale clues which relate this large church to the human being. This relationship is not by accident, as it is basic to the liturgy of the church. The ornament is very rich yet contributes to the sense of scale of the person. The suspended lamps are very low hung in order to give them human meaning. The scale of all details is also broken into units which relate to the human being. All of this, despite the size of the church which is in the scale of God, belongs to the perceiver.

(S-2-8) A room. The scale clues of this room are obvious--brick, table or desk, chairs, electric outlet, drawers and drawer pulls. These scale clues when put together indicate to us that this is a very small room or an "intimate use of scale."

This room could be only a few functions due to its size--a jail cell, dressing room, dormitory room, small study or monks' quarters. From the furnishings, the spartan use of color, materials, etc., we could further narrow the use of this space to a selected few functions, all of which are related directly to the scale of the user.

(S-2-9, S-2-10, S-2-11, S-2-12) Versailles, France, Palace of King Louis XIV. The gardens surrounding Versailles are among the important architectural considerations. They are extremely ornate and, as the slides show, quite large.

The scale chips are those of monumentality (S-2-9). The paving bricks are very large and the texture is not normal to the human's ease of walking upon it (S-2-10). The vast, open plazas, unbroken by details are for crowds, not "a" person (S-2-11). The gardens too have the same vastness in scale, although richly planted and beautifully manicured, they remain out of scale with the human figure (S-2-12). The almost infinite view on many axes from the palace gives the expression of a dominance over the landscape, yet this view is incomprehensible to any normal human experience. The scale of movement over Versailles is designed for horseback--not for the pedestrian. With this in mind, a person ceases to be six feet tall (a norm) and becomes nine or 10 feet tall--a new scale of perception, not only by size but by speed of movement across these vast spaces.

It becomes obvious that Louis XIV not only scaled this complex to himself, the perceiver on horseback, but to himself the King, the most important man in Europe. The monumental scale was a symbol to this importance.

(S-2-14, S-2-15, S-2-16) New York City (Manhattan), New York. Obviously at the scale of millions of people, but the motives are not normal to human psychological behavior. (S-2-14) The buildings humble the perceiver from every angle of view. (S-2-15) There is little relief in the scale of architecture, and only when conscious efforts are made in the planning of plazas, gardens, and parks, does the individual person feel secure in his own self. (S-2-16) This monument to America's business wealth might also symbolize the unimportance of the human psychological-physiological being. Architectural exhibitionism must not replace human standards and considerations, of which scale is one.

(S-2-17, S-2-18, S-2-19, S-2-20, S-2-21) Ronchamps Chapel, France. Architect, LeCorbusier. The scale clues in this example are harder to identify, but when the student has discovered the scale, he will realize that this is a combination of scales. (S-2-17) The church sits high on a hill, with no trees close to it. Its soaring roof line and buttress-like light towers and (S-2-19) corners will rightly indicate an emotionally powerful building, one which may evoke great controversy.

(S-2-20) Further investigation reveals the size of glass openings, the exterior pulpit and altar, and also a person or two which tell us exactly what the scale is.

(S-2-18) On the exterior then, the church is a monument. Why was it designed thusly? Because other churches which were on this site were destroyed by war, a fact that was considered when designing this structure.

(S-2-21) On the interior however, the church, as all architecturally successful churches do, relates to the human being, and in most instances in a very intimate scale. The altar and pews, candles, tabernacle, doorways and all surfaces are translated from the exterior monumental scale, to normal and intimate scale clues on the interior.

This is an architectural space in which a person does not feel completely intimidated; he can feel close to the ceremony and thus a part of God's world.

In the following slides, one can see the obvious scale clue in relation to the human being, his size and one's knowledge of basic building material sizes.

(S-2-22) The size of the brick, or a brick wall and its scale relationship with the human hand. (S-2-23) Its relationship to a door or window, and their size (scale) with respect to the human being. (S-2-24) The same material used (S-2-25) as paving for streets and similar materials, larger in size, but carefully designed in pattern and color so as to break a mass down in scale, again relating to the person walking on it.

Opposite this is one's inability to make a scale judgment where there are no clues.

(S-2-26) The sea or ocean--where land cannot be seen nor ship, person or cloud--is a scaleless space. (S-2-27) The desert has the same effect on one's physiological-psychological behavior. Even with the dunes and ripples, it is almost impossible to determine the size (scale) of this environment. (S-2-28) As soon as we interject a person, however, we can at least make an educated estimate. If other known elements such as trees or a highway are present we can come even closer in establishing the scale--the more clues we perceive, the more accurate we will be in our judgment.

The following slides are examples of how the kit is used in manipulating the materials with respect to scale lessons.

(S-2-29) This slide shows a small human figure within a composition of building blocks representing some enclosure, a stair, etc. The texture or breaking up of the surfaces as seen in this slide demonstrates how wall surface or building materials can be manipulated to be within the human scale and still enclose large volumes.

(S-2-30, S-2-31) These slides relate to a small village such as is seen in Switzerland.

(S-2-32) This slide shows a student exercise in the construction of a hotdog stand. The figure shown is in scale with the enclosure, counter, stools, etc., but as a larger figure (S-2-33) is put into the same exercise, the hotdog stand appears to be for a child's playhouse, or a child's lemonade stand, which it may have been. If it were a child's lemonade stand it was well designed and appropriate and normal to the size of the child. If it were a hotdog stand as intended, however, the exercise is not appropriate for the scale of the large figure seen in slide S-2-33. It is perhaps the figure which is out of scale.

(S-2-34) This student exercise is one directed at the monumental scale, where the human being becomes unimportant in the makeup of the physical environment. The endless rows of high rise blocks represent a condition found in most large cities in the United States (S-2-13), particularly New York. In these slides it becomes obvious to the perceiver that the person is extremely small in relation to his environment and perhaps suffers psychologically for his inability to cope with the oppression of this environment. He struggles (S-2-35) for a status whereby he, the man, can view the entire environment, control it to his needs and generally be the master of his own psychological and physiological makeup.

ERIC

APPENDIX K

NONWESTERN ART: SUMI-E

THE APPRECIATION OF ORIENTAL ART

Lessons in the Appreciation and Practice of the Art of Sumi-E

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Preface

This textbook on Japanese black ink drawing (Sumi-E) serves a twofold function. It is both a guide to the appreciation of the art and a guide to its practice in the studio.

The first two chapters deal with the art from an observer's point of view and, by brief comments on exemplars, enable the reader to gain an elementary understanding of traditional techniques and achievements. The student will primarily concern himself with compositional practice and with the importance of empty space. Chapter three displays the supplies necessary to the artist and presents nine studio lessons. This practical work should develop not only elementary proficiency in Sumi-E but also greater facility with brush techniques in general. The student should also acquire a sense of the enormous discipline required to achieve the deceivingly simple effects of Sumi-E.

The nine lessons of chapter three are based on sixteen class sessions of Sumi-E taught by the author at University High School, Urbana, Illinois, as part of the USOE project entitled An Approach to Aesthetic Education. Present plans call for the incorporation of this textbook into the final report of that project.

Chapter I

The Philosophy and Composition of Oriental Art

To enjoy Oriental art to the fullest extent, the student should have a background knowledge of its philosophy and composition. This is best learned by viewing and discussing in detail the works of great Oriental masters. The following reproductions of Oriental masterpieces have been included as an aid to the instructor who wishes to demonstrate the basic compositional methods and stylized aspects of Sumi-E.

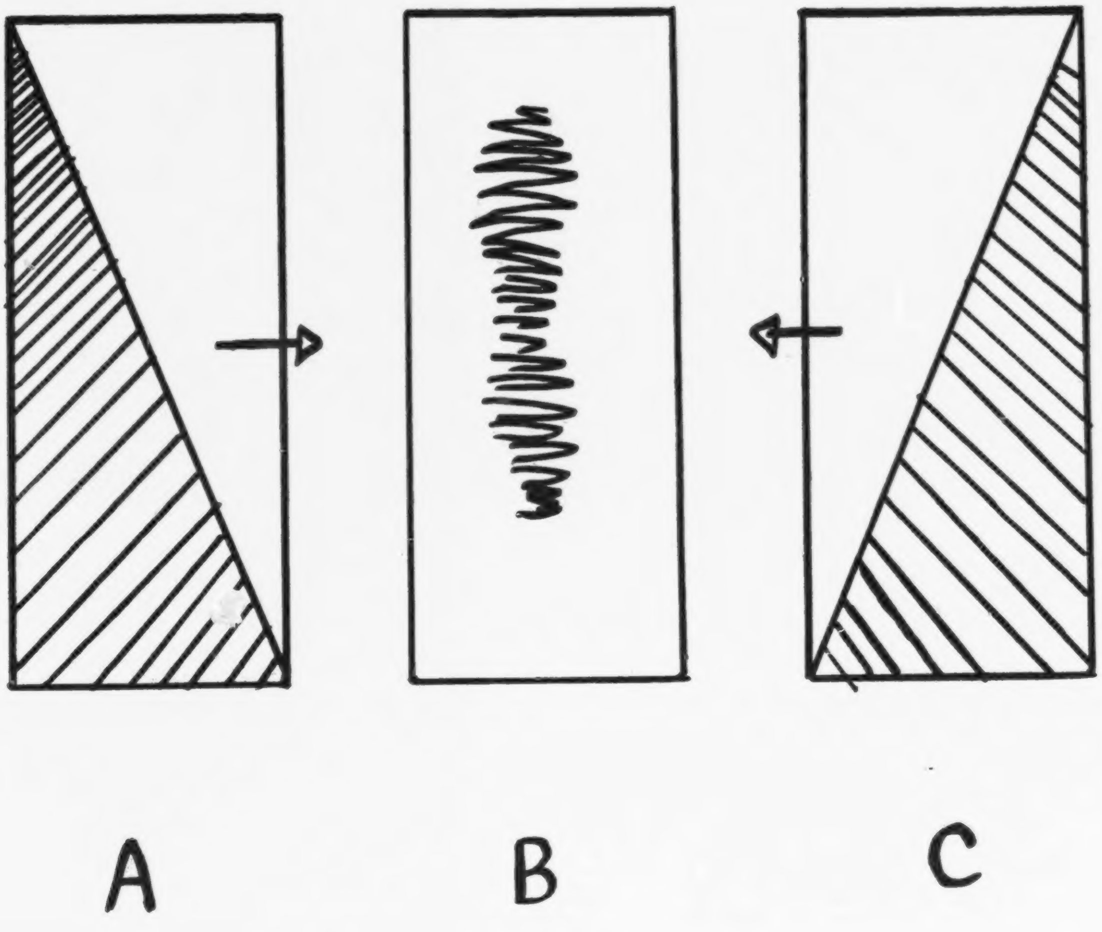
The composition of most Oriental masterpieces can be easily classified into one of three basic patterns (See Figure 1.). Formal paintings were traditionally composed in sets of three, four, five, or more paintings in the hanging scroll form. In a set of three, the central painting usually contained a religious figure. Attendants for the main figure would be at the left and right sides of the central painting. Even in paintings without figures, the concept of a central painting with complementary paintings at either side was retained.

Within paintings, three levels of subject matter significance can be distinguished: primary (A), secondary (B), and tertiary (C). The most important subject in the painting, often determined from the title, is considered the primary subject matter. The painting usually contains two additional subjects of lesser significance (B and C).

Poet Viewing Moon (page 4) is a left side painting. It shows the traditional pattern of empty space diagonally across the top right hand corner of the picture. In later periods, this type of composition was used independently, and many variations developed. Whether the painting was vertical or horizontal, the position of the empty space remained the same. The primary subject (A) in Poet Viewing Moon is the poet himself. The pine branch is secondary (B), although it is unusual and overshadows the poet in size. Third in importance is the shepherd boy in the lower right hand corner. Other subjects (mountain, rock, foliage, and fence post) fill out the painting but are of still lesser significance.

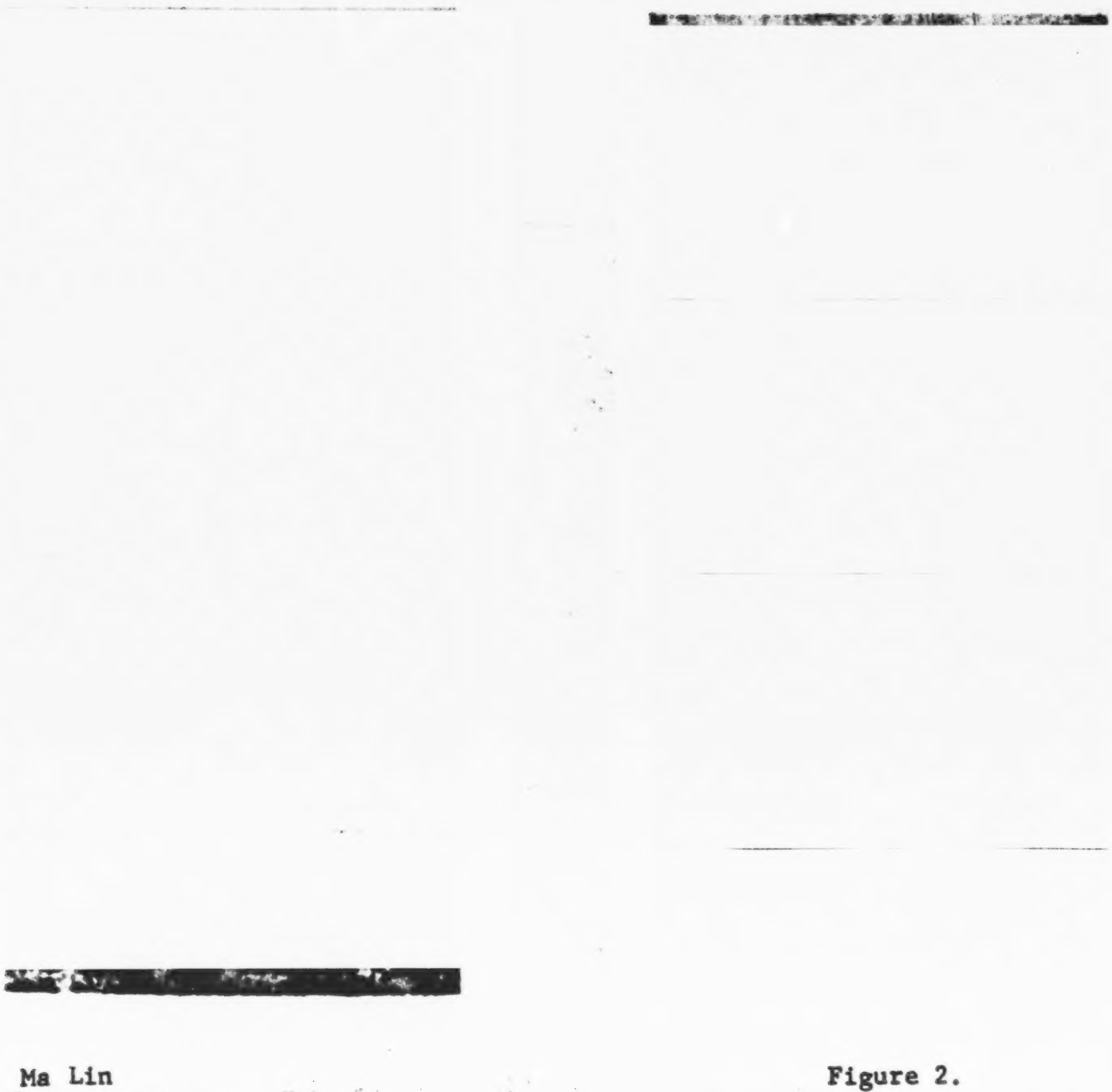
Landscape (page 5) is a central painting. When a religious figure is the subject of a painting in early Oriental art, the figure is the only subject. In later art, the religious figure was retained as the main subject, but trees, mountains, flowers, or animals were added as secondary and additional subjects. In Landscape, the sacred mountains in position A are the main subject, the trees in position B are the secondary subject, and the figures in position C are the tertiary subject. The dark shading in positions A, B, and C creates a vertical focal point through the center of the painting in much the same way that a religious figure would. Throughout the development of central paintings, the vertical focal point is evident.

Shepherd Boy (page 6) is a right side painting. The most important subject matter (A) is the boy astride a water buffalo. The weeping willow is secondary in importance (B), and the foliage in the lower right hand corner is tertiary (C).



Three Basic Compositional Patterns

Figure 1.

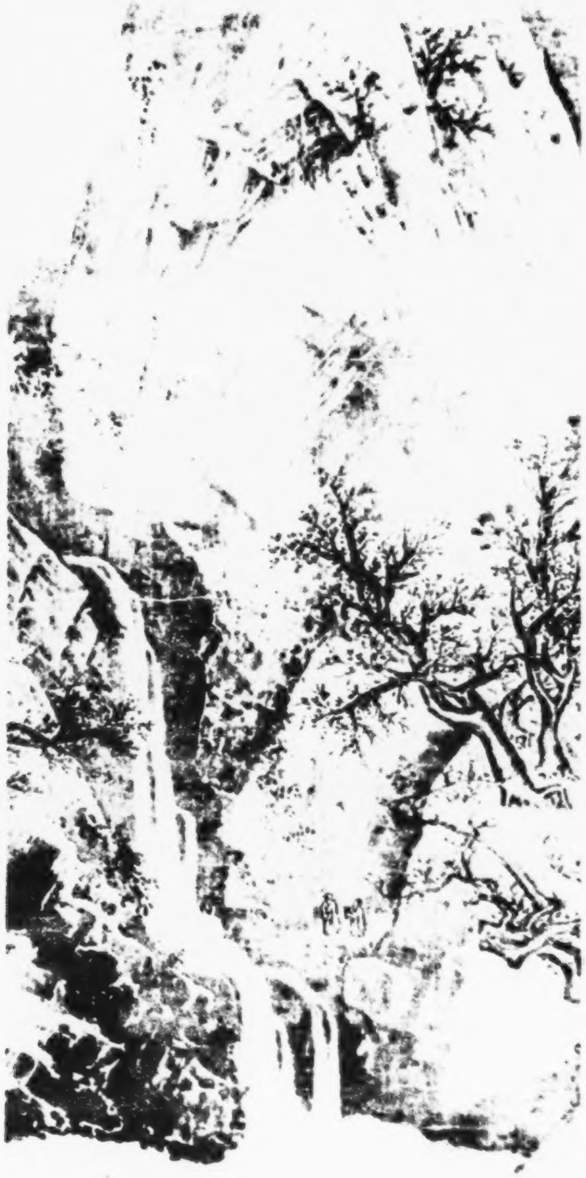


Ma Lin
"Poet Viewing Moon"

Figure 2.

Southern Sung Period, 13th century. Painted in ink with slight colouring on silk 57.5 x 26.9 cm. Registered Important Cultural Property. Coll. Atami Art Museum, Shizuoka

This painting demonstrates the most typical stylized diagonal form of painting. The most unique object in the painting is the pine branch. Oriental artists frequently express their meaning through the form of the pine tree. There seems to be no definite meaning in the odd shaping of these pine branches. The painting lacks depth and has little feeling and is so stylized that there is little original creativity.



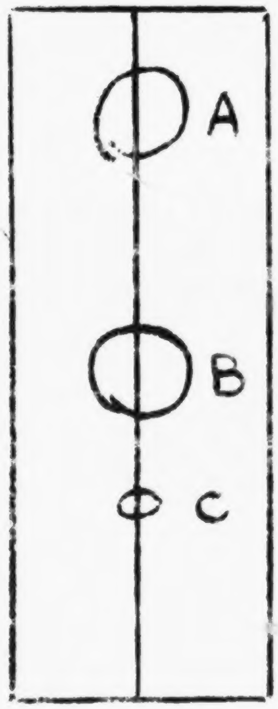


Figure 3.

Li T'ang, Southern Sung Period (12th Century)
"Landscape" (one of a pair)
Ink on silk
98.5 x 43.5 cm.
Registered National Treasure
Kotoin, Kyoto

This painting demonstrates the use of a dynamic brush technique to create a rugged effect of the rocky mountain surface. Since there is such great concentration of the subject matter in this painting, with no empty spaces left, the forcefulness of the picture reaches the viewer immediately.

Picture C is in the pattern of a right side painting which has the empty space at the upper left. The basic concept of the composition of this painting is identical to that of painting A except that it is a mirror image of picture A.

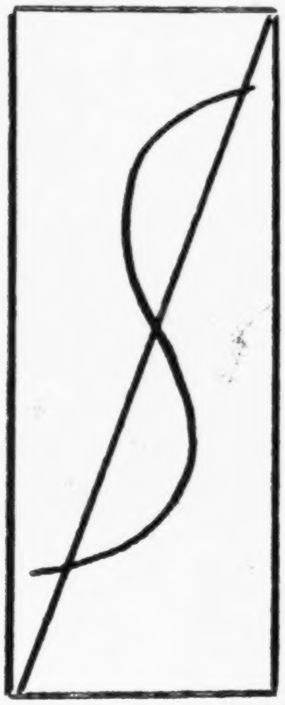


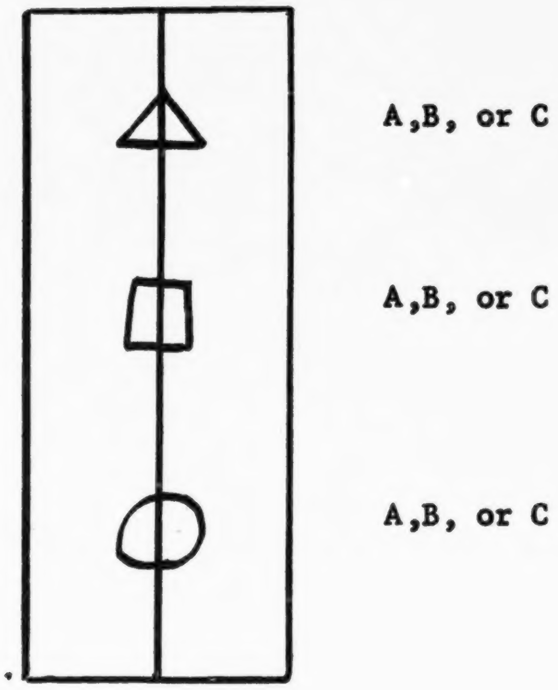
Figure 4.

Ascribed to Chang Fang-You - Yüan Period
"Shepherd Boy "
Dan Collection, Tokyo

This well-known painting is composed in the traditional manner of foreground and background interest. The enormous aged willow is in the foreground and a boy riding a water buffalo appears in the background. The dry, broken brush technique is used for the weeping willow, an unusual technique for the willow, but here it is very effective and successful.

Each of these paintings is an independent painting, but the traditional patterns are easily identified. In viewing slides or art book reproductions of such masterpieces, the instructor should carefully point out these patterns.

Most paintings using any variation of these classical patterns will have a main subject, a secondary subject, and often a third subject to complete the independent composition. Students should be asked to point out these subjects and their order of importance in each painting studied. They may do so by means of symbols to which they assign letters (See Figure 5.).



Pattern of Centrality

Figure 5.

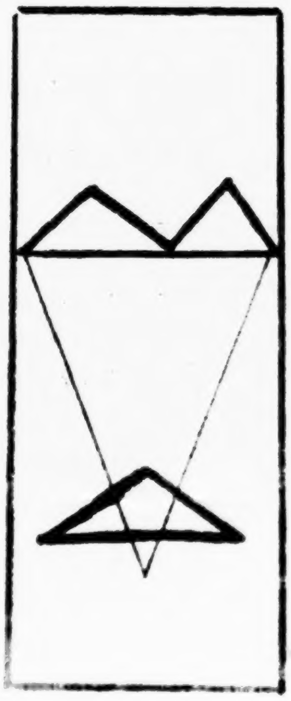


Figure 6.

Ascribed to Tung Yüan, Sung Period (12th Century)
"Wintry Trees by the Lake"
Ink with slight color on silk
161.5 x 116.5 cm.
Kurokawa Institute of Ancient Culture Research, Hyogo

In an ancient volume on Chinese paintings of the Sung period, Tung Yüan is described as a grand master of landscape painting. This composition is made of horizontal lines and is somewhat unique, since most paintings of that time had a diagonal emphasis. This painting is a realistic sketch, rather than a stylization of nature.

9.

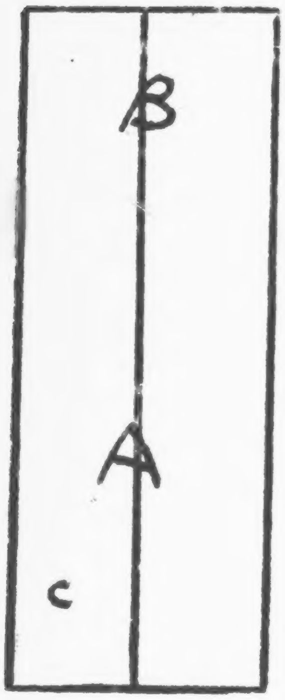


Figure 7.

S. Sung Period, 12th Century
Ink on silk. 26 x 34 cm.
Reg. Important Cultural Property
Coll. Mr. Tomijiro Nakaura, Tokyo

This well-known piece is accredited to Ma Yüan, a member of a famous family of artists. The main characteristic of this painting is the abundant use of very fine strokes. The technique of painting is very stylized. The fine craftsmanship of the artist is evident, but the painting lacks a feeling of freedom and creativity. The classical Oriental concept of interest in the foreground, the center, and the background appears well-defined.

The direction of the strokes creating the rainfall is carried further by the angle of the trees, thus directing the viewer's gaze to the focal point, a figure at the lower left holding his umbrella against the wind and rain. Because of his noble family background this artist has an elegant and decorative technique which appealed to the Imperial court of the time.

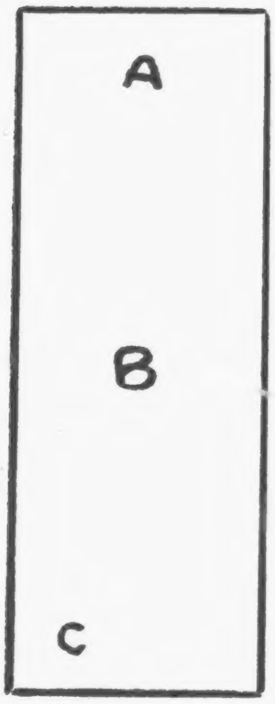


Figure 8.

Miyamoto Musashi (1584-1645), Momoyama Period (17th Century)
"Shrike on Barren Tree"
Ink on paper, 125.6 x 54.3 cm.
Mr. Kubo Sotaro, Osaka

Miyamoto Musashi was a master of the sword. The discipline which was necessarily developed in his study of sword fighting clearly carries over into the discipline he demonstrates in painting. The single bird resting on the dead branch presents an aura of crispness and severity. Because there appears to be no swaying of branches, the viewer tends to feel there is no sound or movement in this scene. The atmosphere seems tinged with anticipation, much like the moment before a duel. The viewer should note every stroke in this painting.

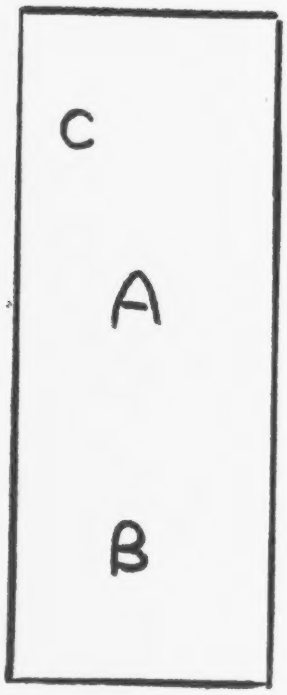
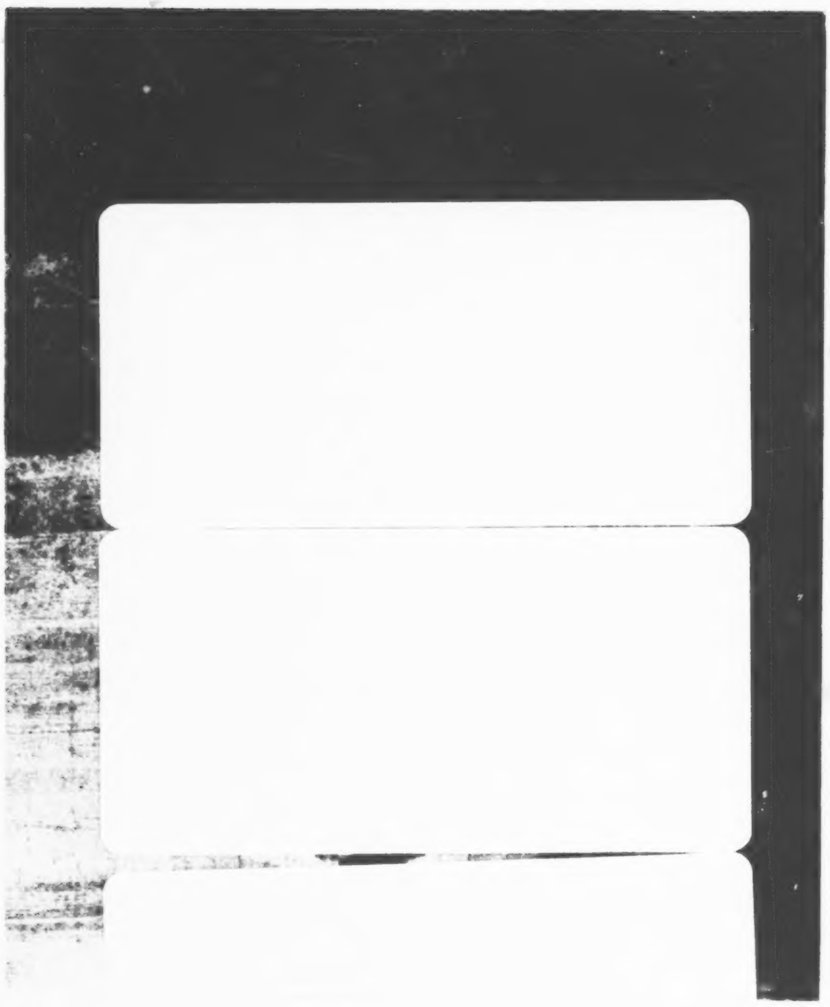


Figure 9.

Mu-Ch'i
Bamboos and Sparrows

Yüan Period, 14th Century. Painted in ink on paper.
84.5 x 31 cm. Registered Important Cultural Property
Coll. Nezu Art Museum, Tokyo

A beautiful aspect of this picture is the use of the splashing technique to create rainfall. The use of a lighter shade of ink behind the dark tone is most successful in creating a damp, foggy feeling. The tone of ink has been controlled very carefully even in the bamboo leaves. The simplicity of composition and subject matter in this painting was well-received by the Japanese and influenced their art.



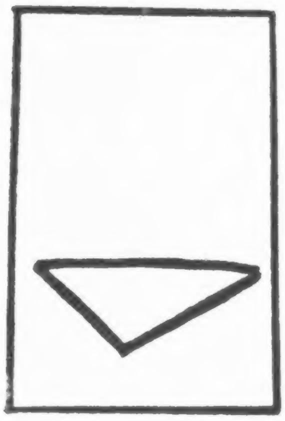
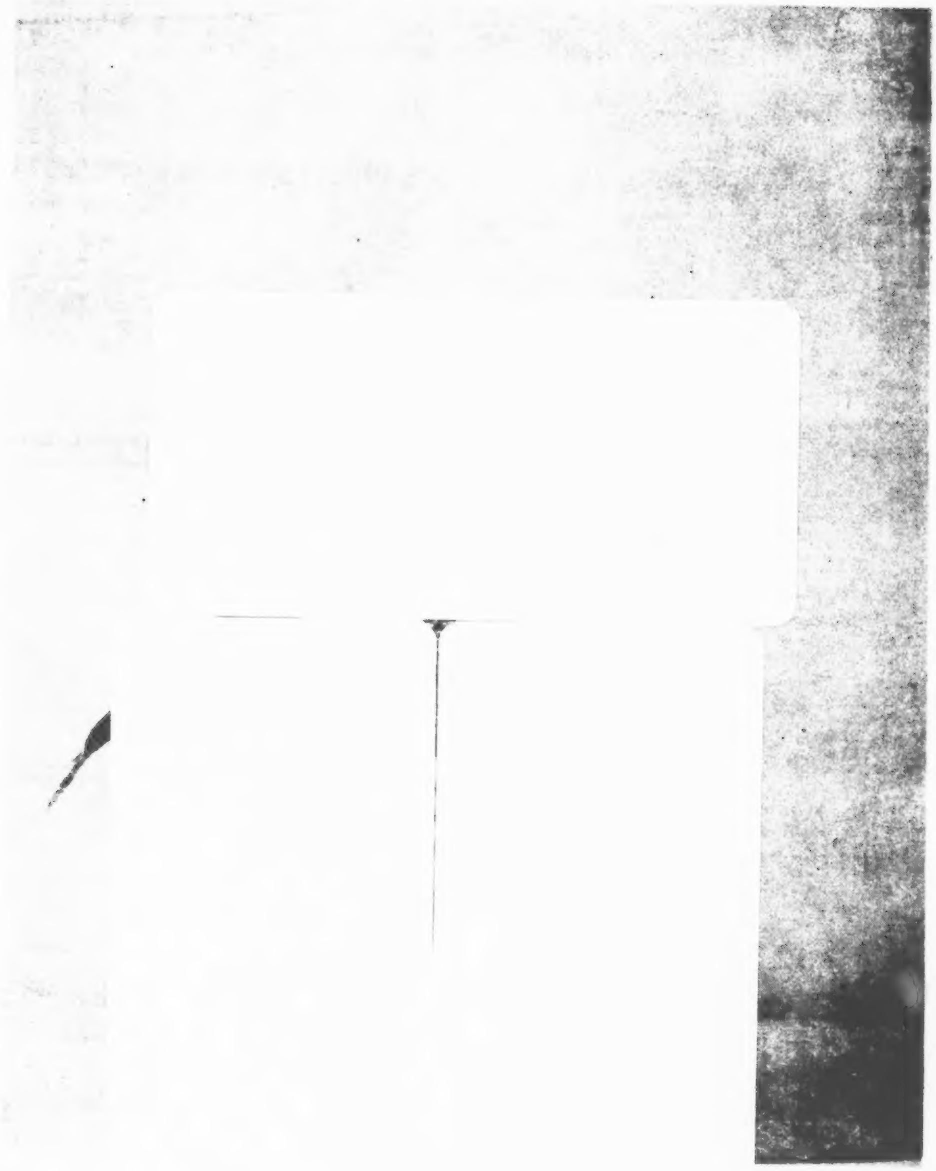


Figure 10.

Ascribed to Mu-ch'i - S. Sung Period (L. 13th C.)
"Six Persimmons"
Ryūkō-in, Kyoto

This painting is visual evidence of the elasticity of Sumi painting. There is an old Chinese saying that black ink can express any color of nature. With varying tones of gray to black ink, this artist has shown that a sense of vivid autumn colors can be created with black ink alone. The feeling of this composition is quite contemporary. The simplicity and the refined composition make it most appealing to tea ceremony masters for use during the ceremony.

13.



Ascribed to Mu-ch'i - S. Sung Period (L. 13th C.)
"Chestnut"
Ryūkō-in, Kyoto

This painting of a single branch with a few chestnuts demonstrates many of the unique aspects of Sumi painting. The dry, broken brush technique is demonstrated in the spiky shell of the chestnuts. The same technique was used for the branch. The contrast of the harshness of the chestnuts and the branch against the softness of the leaves was most successfully executed. This painting is also greatly admired by tea ceremony masters.

Picture E is a variation of the pattern of the central painting.

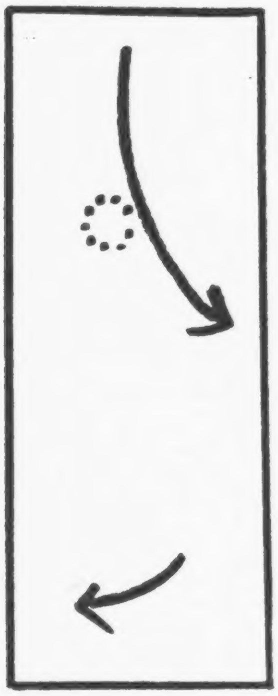


Figure 11.

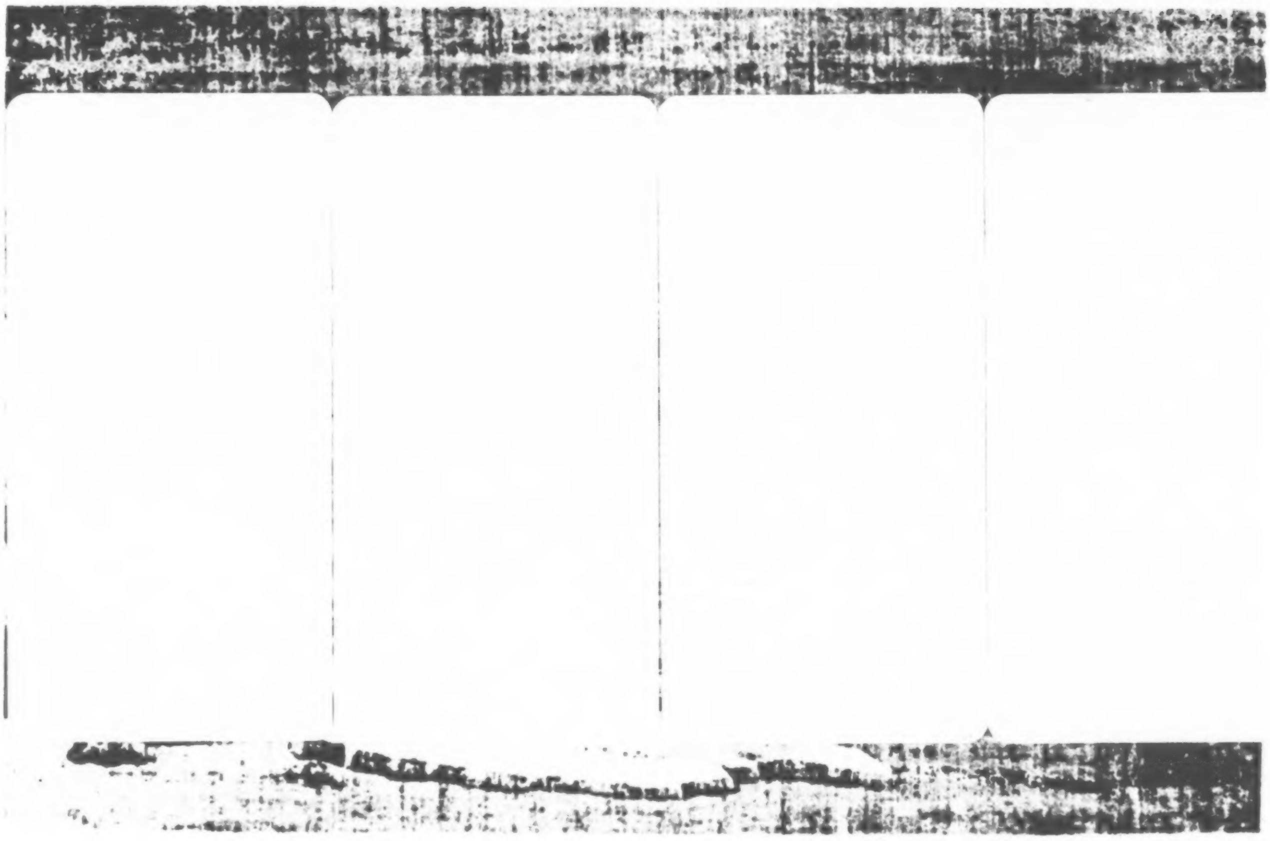
Ascribed to Mu-ch'i - S. Sung Period (L. 18th C.)
"Sparrow and Willow", Tokugawa Collection, Tokyo.

This superb painting is composed along a central, vertical line. The painting is succinct in that it clearly shows the artist's statement. Great variation of ink tones is used in the weeping willow. There is a beautiful contrast in the direction of the willow swept to the right and the flight of the bird toward the left. The viewer should take particular notice of the two singing birds clinging to the willow, a point frequently missed. There is an interesting contrast in the flight of the single bird and the stationary pose of the two birds. The unique Sumi splashing technique, used here to indicate rainfall, lends a very poetic feeling to this painting.

15.

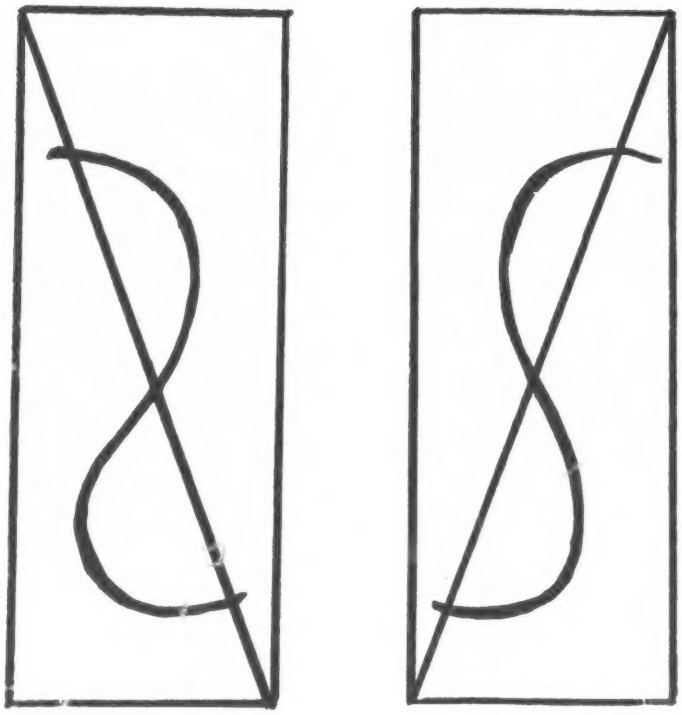
Ascribed to Ma Yüan. "Solitary Angler on Wintry Lake"
Southern Sung Period, Late 12th century. Ink with slight colouring
27 x 50 cm. Registered Important Cultural Property. Coll. Tokyo Na. Mu.

It is not certain whether the title of this painting is that of the artist or assigned at a later date. There is often a relationship between a painting and its title. Without the title the viewer has no way of learning the situation and season of the painting. Given the title, the viewer can begin to focus his imagination. In the great amount of empty space, the viewer can project that there are cloudy skies and a light snowfall. The imagined coldness makes the lonely scene even more desolate. This painter and his school favored a great amount of empty space. Development eventually led to the painting of a sole subject.



Li Ti, "Solitary Angler on Wintry Lake"
Southern Sung Period (13th Century)
Color on silk, 32 x 51.5 cm.
Registered Important Cultural Property, Atami Art Museum, Shizuoka

Numerous fine strokes are used in a very realistic manner in the creation of this painting. The paintings of this period were frequently composed with a stylized treatment of the subject. In the diagonal pattern, this painting does not follow the fashion of the time and has a feeling of great freedom. The artist has succeeded in creating the mood of a cold, harsh winter and the loneliness of man.

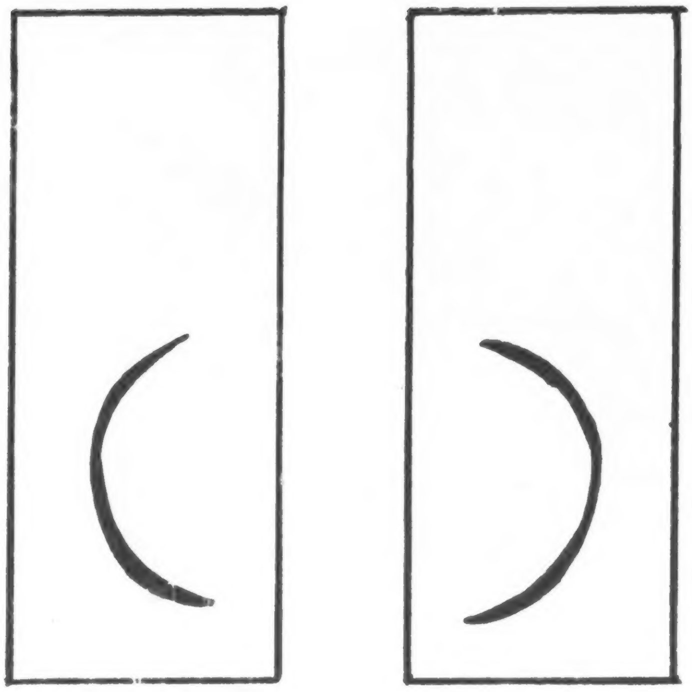


Pattern of Two-Piece Set

Figure 12.

Sun Chün-tse, Yüan Period (14th Century)
"Landscape with Pavilion" (one of a pair)
Color on silk, 141 x 59 cm.
Registered Important Cultural Property, Seikadō Coll., Tokyo

At first glance, this famous Chinese painting is strikingly elegant and noble because of the stately pine and the fine pavilion. The picture is almost a mirror image of the right hand painting of the same title. This is a good example of the use of the classic diagonal pattern in both a left and right hand painting to create a set (see Figure 12). However, from a technical point of view, each subject, such as the mountains in the background, the pine trees, and the rocks, seems drawn too independently, and there is no unity to the picture. Consequently, the viewer cannot experience the coolness of the mountain air or the freshness of the forest. Theoretically, it is a beautiful painting, but it seems to lack inspiration.



Pattern of Pair

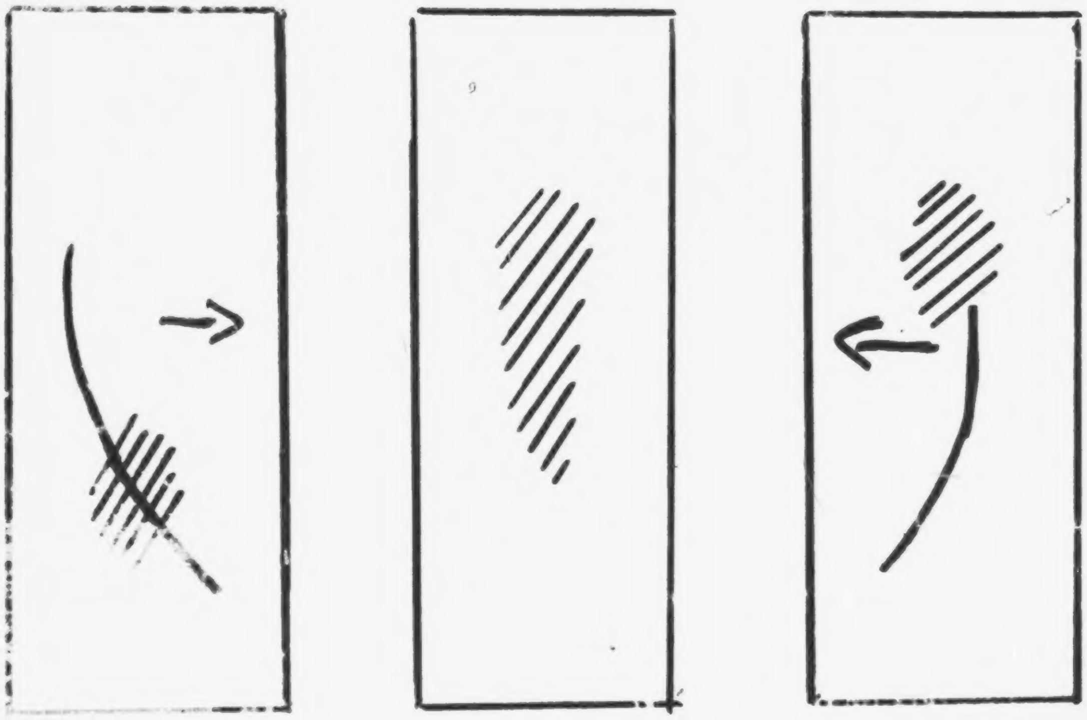
Figure 13.

Yin T'o-lo - Yüan Dynasty
"Han-shan and Shih-to"
Maeyama Collection, Tokyo

These two figures are frequently used as subjects by the Zen monk artists. They are often used in pairs. The contrast of the wide, dark brush strokes, rounding the robes, against the lighter strokes, used for a portion of the outline of the robes, is unique. Also, the realistic, detailed drawing of the face and feet contrasts with the almost abstract form suggested in the robe. This technique is very popular and common in Zen painting. The figures are composed like half circles with each directed toward the center (see Figure 12).

Ascribed to Kao Jen-hui, Yüan Period (E. 14th C.)
"Summer Winter Landscape" (one of a pair)
Kouchi-in, Kyoto

The composition of these two landscapes is similar. Though both paintings seem to be composed on the diagonal, the focal point of each lies vertically in two accents near the center of each painting (see Figure 14). There is little empty space in either painting, but the composition is nevertheless successful, since the vastness of nature is shown in the use of a greater amount of painted surface.



Pattern of Three-Piece Set

Figure 15.

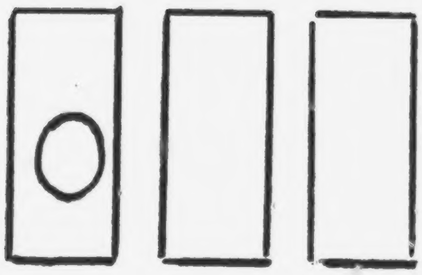


Figure 16.

Mu-ch'i - S. Sung Period
(L. 13th C.)
"Crane"
Ink with slight color on
silk, 174 x 59 cm.
Reg. National Treasure
Coll. Caitoku-ji, Kyoto

There are many famous paintings of cranes, but none is as lifelike as this, done as the left hand painting to accompany "Kuan-Yin." Note the contrast of the dense and foggy bamboo forest and the spirited crane.

Figure 17.

Mu-ch'i, S. Sung Period
(L. 13th C.)
"Kuan-yin"
Ink with slight color on
silk 172 x 98 cm.
Reg. Nat. Treasure
Daitoku-ji, Kyoto

Mu-Ch'i is famous for his paintings of animals, birds, and human figures. From the ancient records in Zen temples, it can be learned that Mu-Ch'i became a Zen monk in the latter part of his life. It is assumed today that the well-known "Kuan-Yin" was the central painting of a three-piece set. The painting of monkeys was apparently the right hand painting, and the painting of the crane was the left hand one. The use of animals as the attendant paintings for the central painting of a religious figure was unique. The artist has captured the quiet serenity of the cave and the peaceful, meditative mood of Kuan-Yin. There is such a feeling of quiet and solitude that one can almost hear water dripping from the depths of the cave.

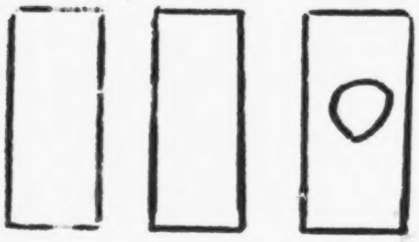
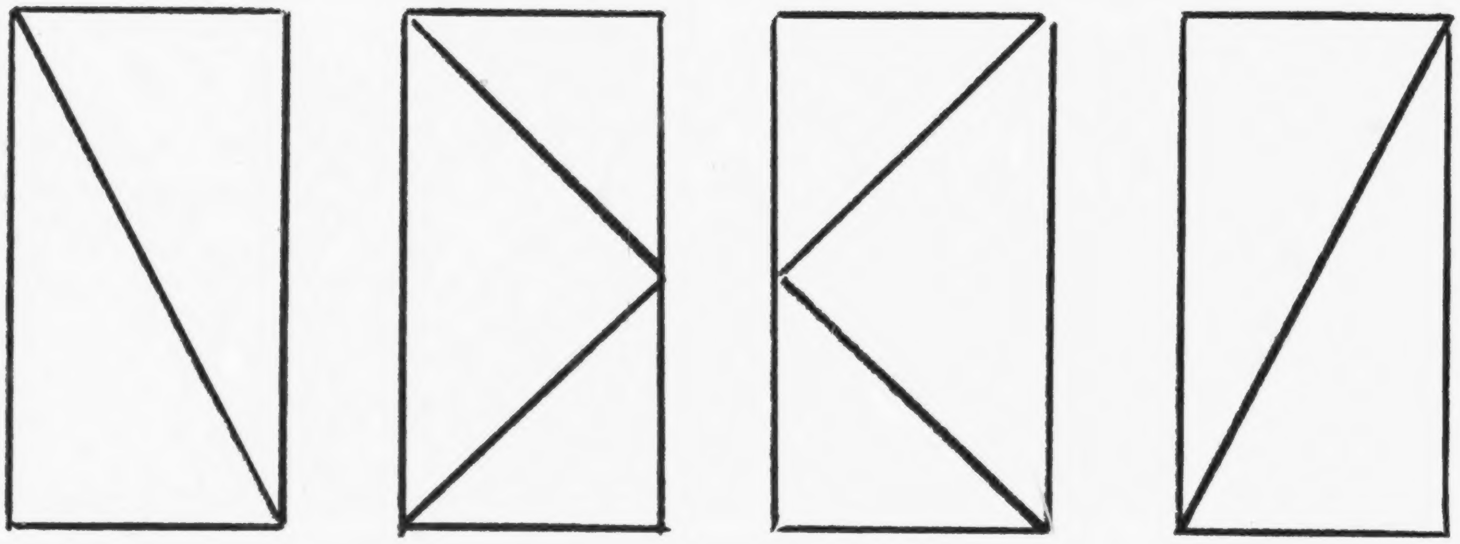


Figure 18.

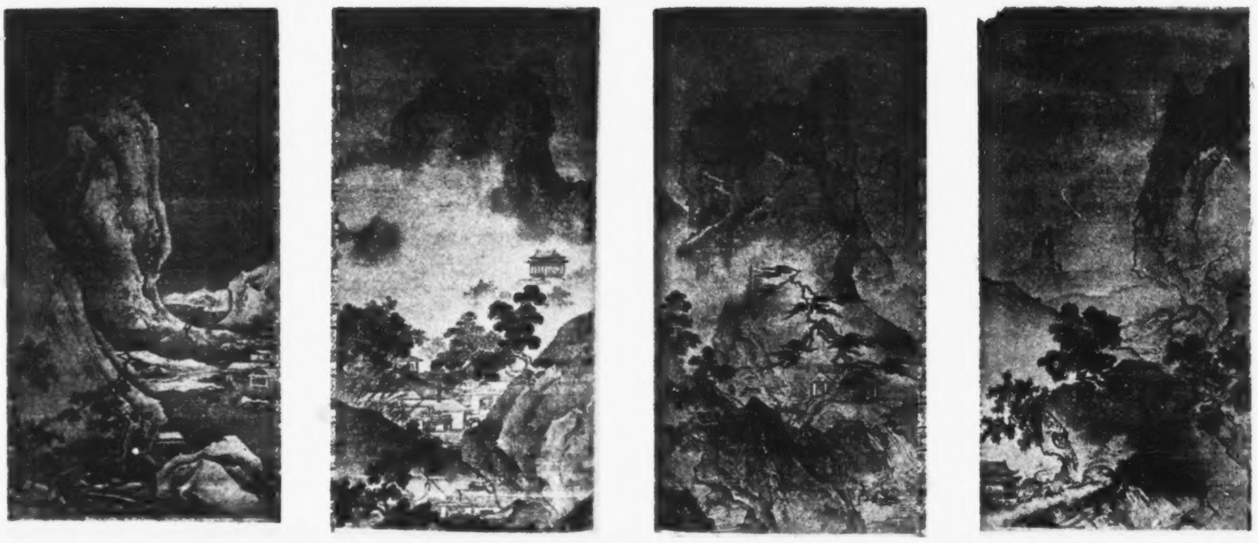
Mu-ch'i, S. Sung Period
(L. 13th C.)
"Monkeys"
Ink with slight color on silk
174 x 59 cm.
Reg. Nat. Treasure
Daitoku-ji, Kyoto

This painting of monkeys was probably meant as a right hand painting to accompany "Kuan-Yin." The mood established with the mother monkey holding her baby as she sits on the branch, enveloped in fog, is one of serenity. A contrast appears in the newborn monkey against the aging pine. The quality of composition and technique and the unity of subject matter make this painting outstanding among the numerous paintings of monkeys from the Orient.



Pattern of Four-Piece Set

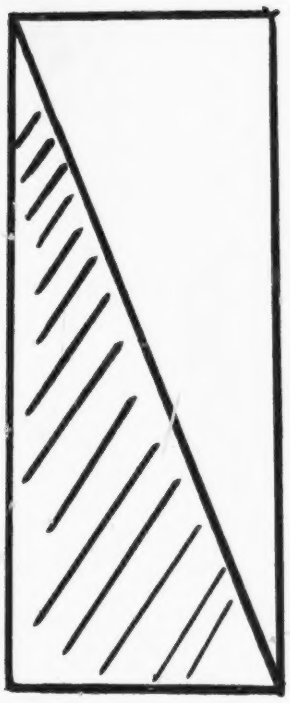
Figure 19.



Sesshu, Muromachi period.
"Landscape of the Four Seasons"
Color on silk 149.3 x 75.7 cm. each
Coll. Tokyo N.M.

These paintings are typical of the composition used for four pictures in one set, even though each painting is of a different season. The two end paintings are composed on the diagonal with the empty space on the side adjacent to the two center paintings. The center paintings are composed with the focal point at the position in which two diagonals would intersect (see Figure 19).

From ancient notes found in Japan, we learn that Sesshu traveled to China in 1467 to study Chinese paintings. These four paintings were completed while he was in China, and the Chinese influence is evident.



Pattern of Left Side

Figure 20.

Picture D is a variation of a left side painting (see also Figure 20).

Ascribed to Hsia Kuei, Southern Sung Period, 12th Century
"Landscape with Bamboo Grove"
Painted in ink on paper, 87.5 x 34.5 cm.
Registered Important Cultural Property, coll. Mr. Nagatake Asano, Kanagawa

The beauty of this painting lies in the dark ink tones used for the bamboo. The use of dark ink gives a fresh feeling. The treatment of the rocks and ground is understated so as not to draw the eye from the bamboo. This artist's technique is concentrated on a mastery of the use of contrasting ink tones. Hsia Kuei's style of painting has had a great influence on Japanese artists such as Sesshu and others.

Figure 22.

Liang K'ai, Southern Sung Period
"The Sixth Patriah Hui-neng
Cutting Bamboo"
Ink on paper, 74 x 32 cm.
(E. 13th Century)
Registered Important Cultural Property
Tokyo National Museum

Liang K'ai's dynamic, yet refined, use of lines in this painting is visual evidence of his superbly controlled brush technique. Because of the rhythm of his lines, there appears to be actual movement in the figure of the priest.

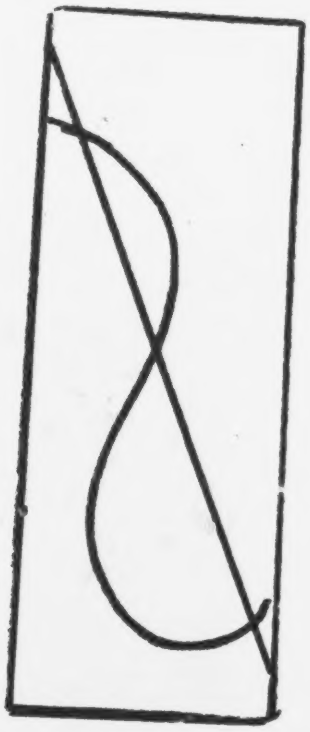


Figure 23.

Ascribed to Hsia Kuei, Southern Sung Period (12th C.)
"Landscape in Wind and Rain"
Ink on paper, 88 x 35.2 cm.
Reg. I.C.P., Coll. Mr. Eisaku Oda, Osaka

This painting is composed on the diagonal and to the left. The top portion of the painting is washed in gray ink tones to create the effect of a vast rainy sky. The sweep of the branches and vines and the direction of the tiny figure running for shelter add life and movement to this painting.

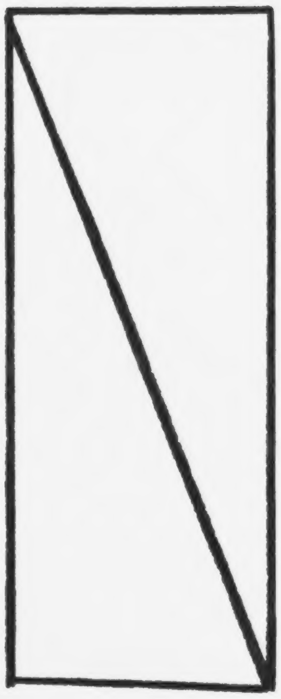


Figure 24.

Hsü Tao Ning, S. Sung Period
12th Century
"Winter Landscape"
Colours on silk, 127 x 54.5 cm.
Reg. National Treasure
Coll. Konchiin, Kyoto

Although this painting follows the popular diagonal concept of composition, it is nevertheless painted with a realistic technique rather than stylized. In the painting, there is an elegance and nobility which are very rare qualities..

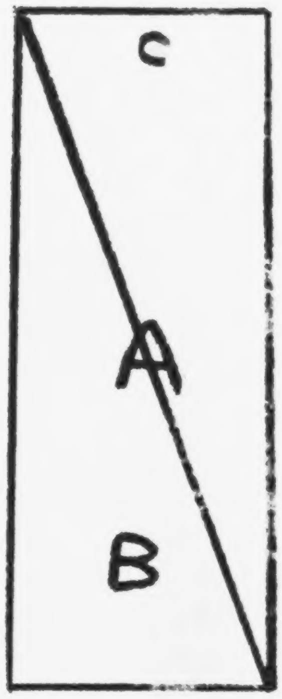


Figure 25.

Mu-ch'i, Southern Sung Period,
(L. 13th Century)
"Mynah"
Ink on paper, 79 x 39 cm.
Private collection

This painting of a mynah bird perched on a pine tree follows the popular pattern of the diagonal. The technique used here was unique for the period, especially on the body of the bird. The dark ink was used with a wide, forceful stroke. The deep black tone of the feathers creates a realistic luster. The same dynamic use of the brush is also seen in the pine tree. The small pine branch placed at the top sets this picture above the ordinary composition. The line of the small branch also gives strength to the empty space.

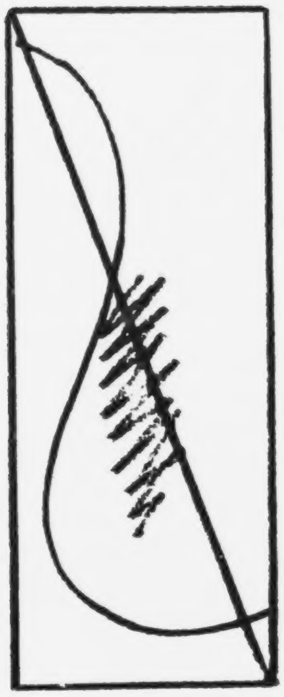


Figure 26.

Liang K'ai, S. Sung Period
(E. 13th C.)
"Sakyamuni Descending the Mountain
after Asceticism"
Ink with slight color on silk,
119 x 52 cm.
Reg. I.C.P., Coll. Mr. Eiichi Shima,
Tokyo

Liang K'ai, unlike other distinguished artists of the time, was a man who enjoyed a rather Bohemian artistic life and drank heavily. He was recognized by the Imperial court for his artistic talents, but he chose to refuse this award. Ironically, many of his close friends were Zen monks. Perhaps because of this, Liang K'ai frequently placed a religious figure in his paintings.

This painting clearly shows the greatness of his talent. The brush technique, whether dynamic or subdued, his composition, and his philosophical approach in this particular work are superb.

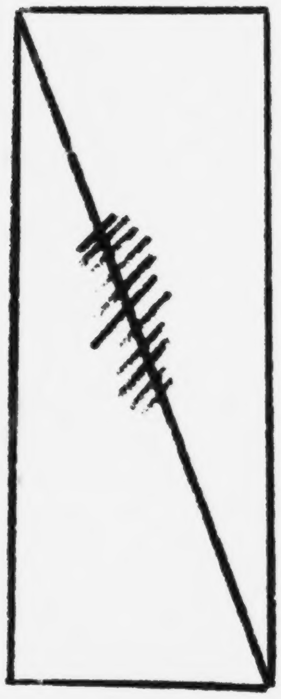
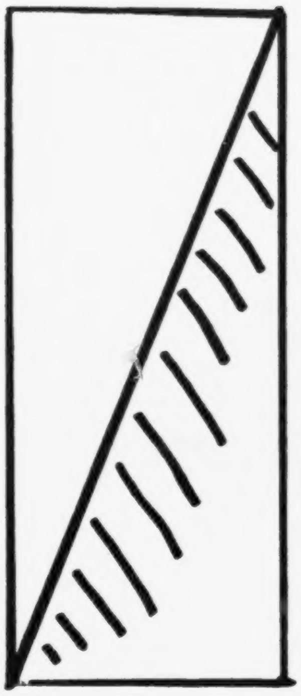


Figure 27

Mu-ch'i, Southern Sung Period
(L. 13th C.)
"Lohan"
Ink on silk, 107 x 52 cm.
Reg. I.C.P., Coll. Seika dō, Tokyo

The diagonal composition of this religious painting has created unity between the figure and the surrounding nature. The natural background actually expresses more than the figure itself. The facial expression of the figure seems different from what might have been painted by professional religious painters. This face of the priest would seem to indicate that he has not yet attained the serenity of self-satisfaction and understanding but is still seeking it. The strength of the priest's expression and the great depth created in the background are noteworthy.



Pattern of Right Side

Figure 28.

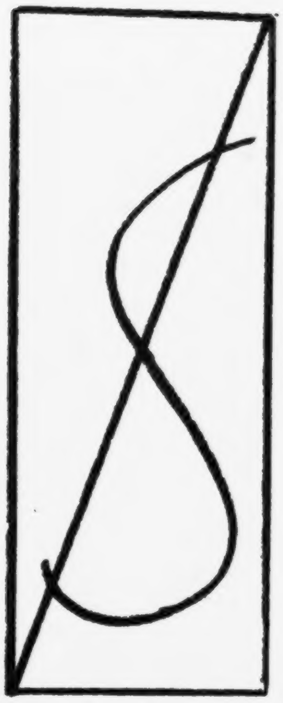


Figure 29.

Hsü Tao Ning, Southern Sung
Period
(12th Century)
"Autumn Landscape"
Colours on silk, 127 x 54.5 cm.
Reg. National Treasure
Coll. Konchiin, Kyoto

This autumn landscape is one of three paintings by this artist which are included in this book. The picture appears to be from a set of four seasonal landscapes. However, the spring landscape has never been found. This composition is obviously based on a diagonal pattern from the top right to the bottom left, with a great amount of empty space. The main subject is found in the lower portion of the painting. This is the most typical type of landscape painting.

Compare this painting with "Poet Viewing Moon" by Ma Lin for similarity in the type of composition and the subject.

Hui-tsung, Southern Sung Period
"Quail and Daffodils"
Painted in colours on paper, 27 x 41.8 cm.
Registered Important Cultural Property
Coll. Mr. Nagatake Asano, Kanagawa

This famous painting is composed along a horizontal diagonal. The empty space seems to suggest the openness of the world in relation to the small bird and flowers. This use of empty space, which is made more powerful by the sweeping horizontal lines of the narcissus leaves, the line of the bird's body, and the line of the ground, is the same as in a landscape. This singling out of one bird and a small stalk of flowers creates, on a small scale, much the same feeling that is created with an entire landscape. This treatment of one small scene in nature is often considered poetic.

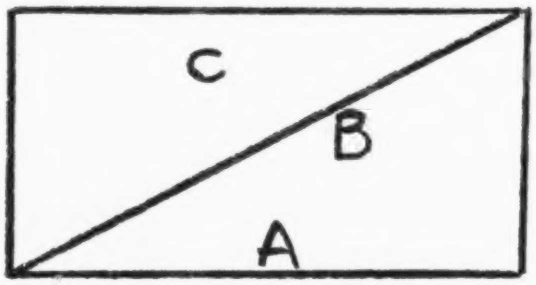


Figure 30.

Hsia Kuei, Southern Sung Period
"A Ship Moored to the Bank"
Iwasaki Collection, Tokyo

This composition is a good example of a painting with focal points in the foreground, the middle, and the background and is designed along the diagonal. The rocky foreground and the large trees are in dark ink tones, thus giving weight to this portion of the painting. With this weight, the small dark area is in balance with the great openness in the rest of the picture. The variation of gray tones in the middle portion and background successfully creates a foggy effect. The small fishing village seen in the distance lends a quiet, poetic tone to the painting.

This picture is an example of a horizontal picture which is a variation of the style of a right side painting.

Ascribed to Hsia Kuei, Southern Sung Period (12th Century)
"Landscape"
Ink on silk, 26 x 34 cm.
Registered Important Cultural Property
Coll. Mr. Tomijiro, Nakamura, Tokyo

The emphasis in the composition of this masterpiece is on the subject matter in the foreground. The foggy background, carefully done in a wide variation of ink tones, successfully creates a great feeling of depth. This painting is composed on the diagonal, but with a horizontal rather than a vertical diagonal.

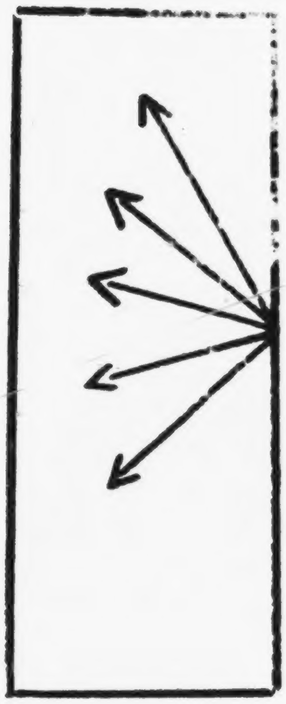


Figure 31.

Hsüeh-Ch'uang, Yüan Period
14th Century
"Orchids"
Ink on paper, 105.8 x 45.5 cm.
Imperial collection

The artist is well-known for his painting of orchids, iris, and aged wood. This picture is unique in that the focal point runs off the edge and the lines radiate from this central point, filling the painting. The small branches, the orchid leaves and flowers, and the bamboo all sweep from right to left creating the effect of a breeze. Hsüeh-Ch'uang left notes on how to draw and indicates that the drawing of leaves is most important. His painting bears this out. The rhythm of the leaves and branches is superb.

Chapter II

Giving Life to the Lines and Empty Space

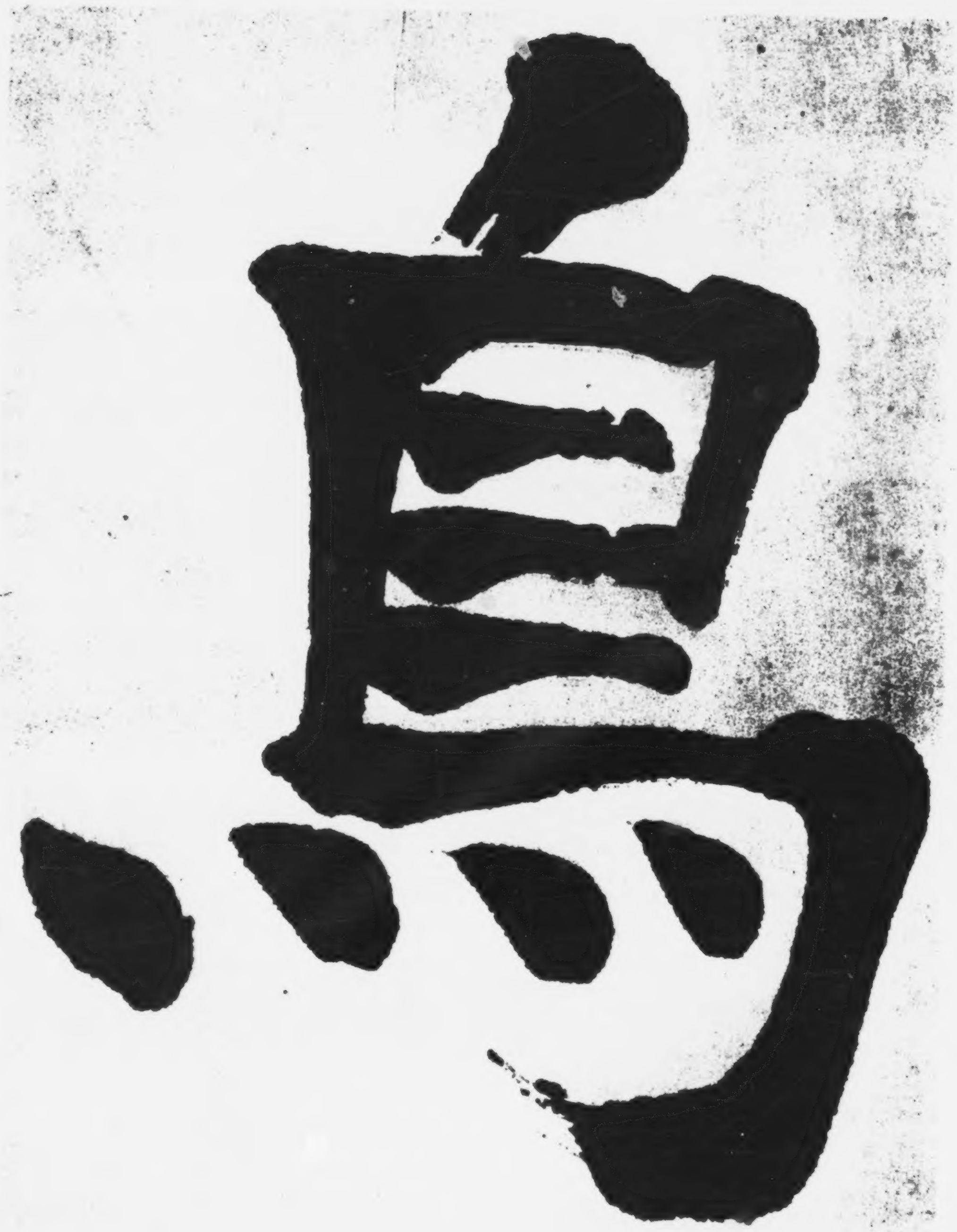
Sumi-E has the characteristic of using a minimum of lines with a maximum of empty space. Because of the minimal use of lines, each line is strong and meaningful. The empty space is not space left over, but is space created and with meaning.

Because so few lines are used and because there is so much empty space, this type of painting seems deceptively easy. The painting with empty space may appear to some as unfinished. However, the few lines and the space have life, and the viewer can be moved by this subtlety.

The development of this style of painting depends on one's mental preparation and concentration, his mastery of the necessary techniques, and his understanding of the proper composition for such a painting. Each of these elements is equally important in the creation of a successful Sumi-E painting.

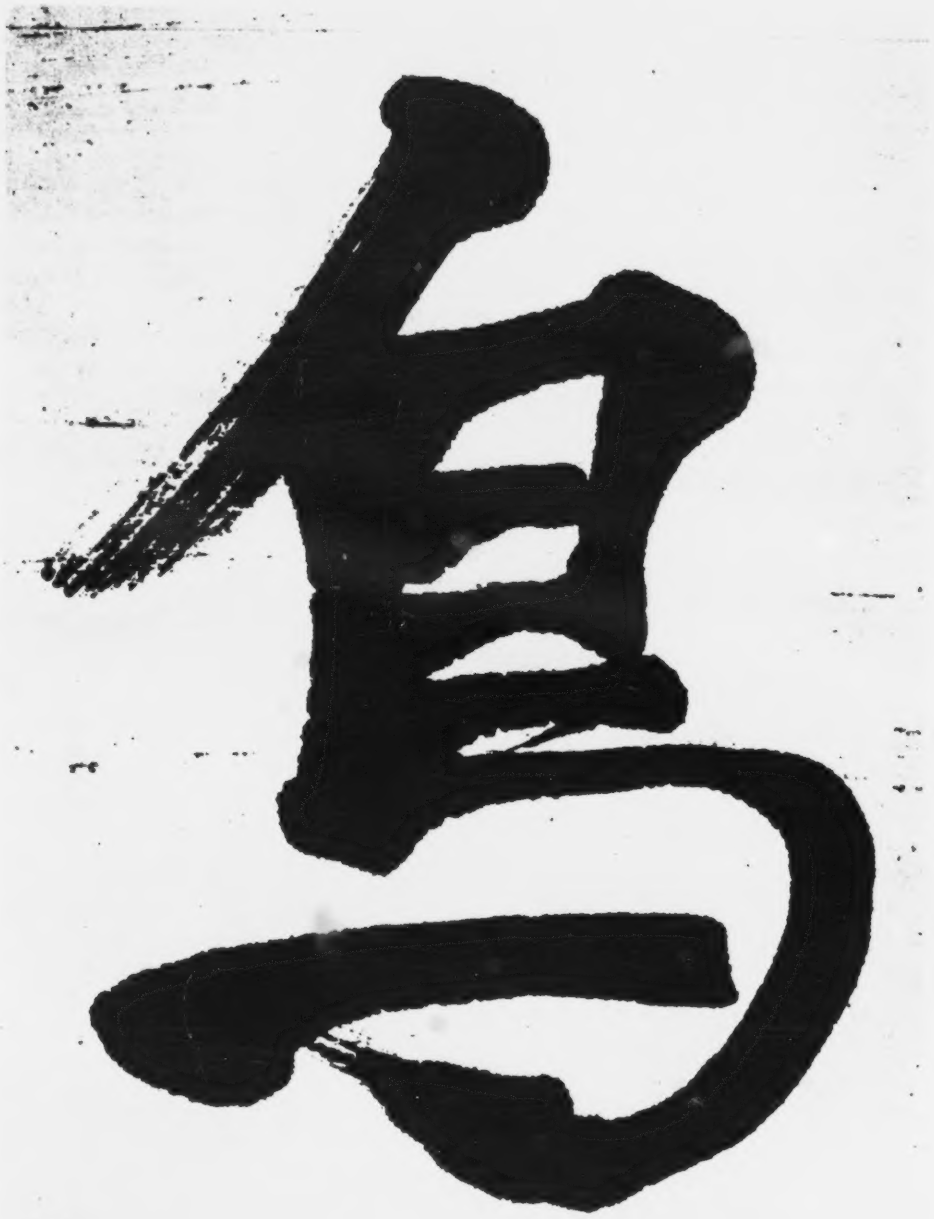
First, attention will be devoted to drawing lines with life. From ancient times in the Orient, the use of the brush was a part of daily life. Consequently, a special sensitivity for using the brush and creating lines was developed in the very young.

The study of calligraphy demands the mastery of brush technique necessary for creating lines. Formal style is the first style learned. Each line must be very precise, and each must have a feeling of strength. In this study of calligraphy, the techniques of making strong and weak lines, light and dark lines, and the necessary spacing of the characters are practiced with great concentration and exactness.



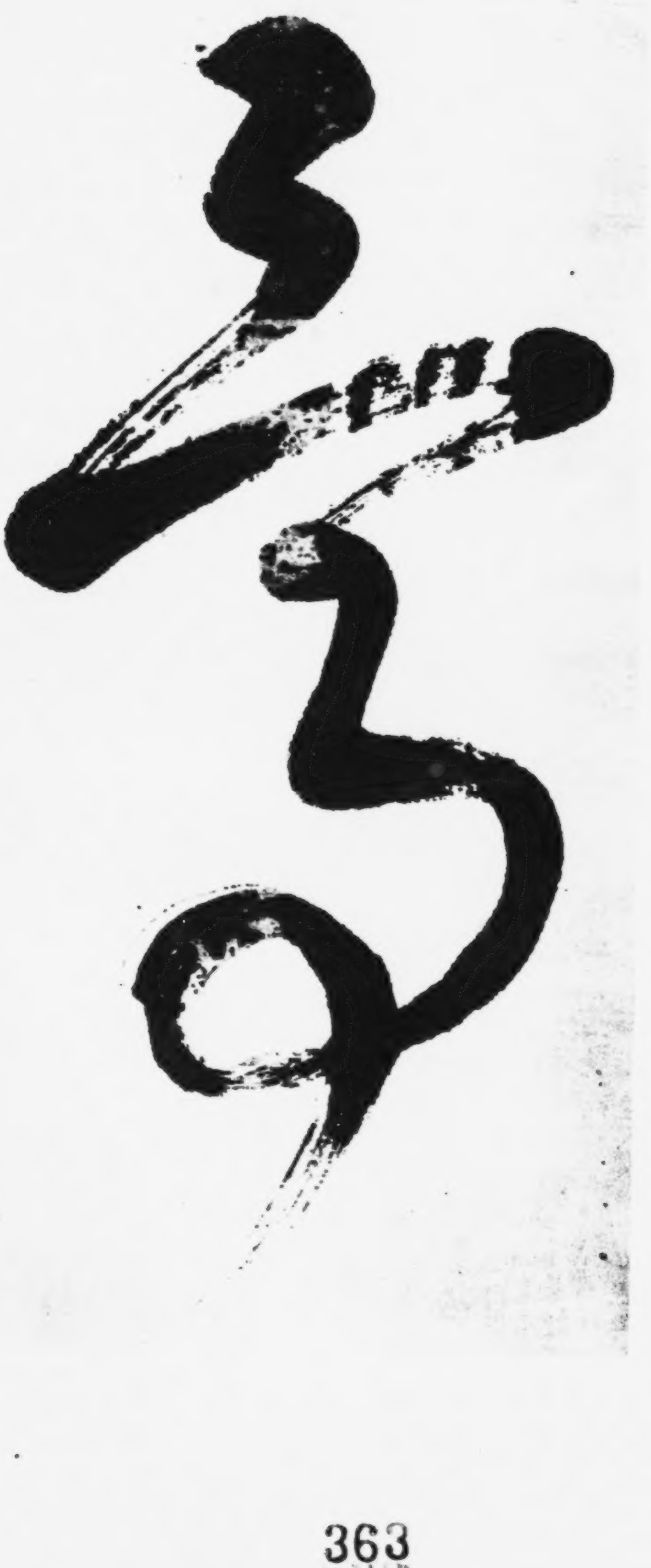
The word "bird" is represented by this formal style character. Examples of the bird character follow in the semi-formal and the informal style. The calligraphy is by Kasho Hiyashi, Tokyo, Japan.

The second step in the study of calligraphy is the mastery of the semi-formal style.



In this style, the impact and strength evident in the characters is combined with fluid lines and rhythm.

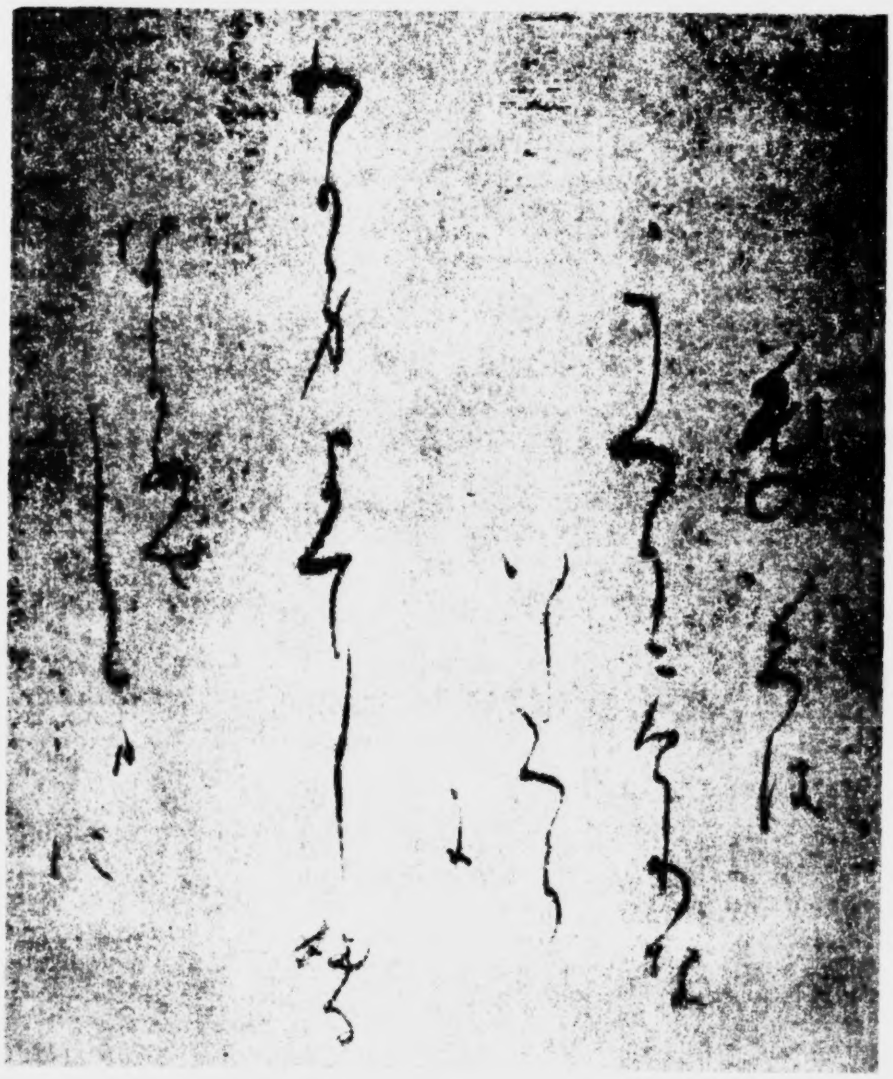
The student should eventually progress to the study of the informal style.

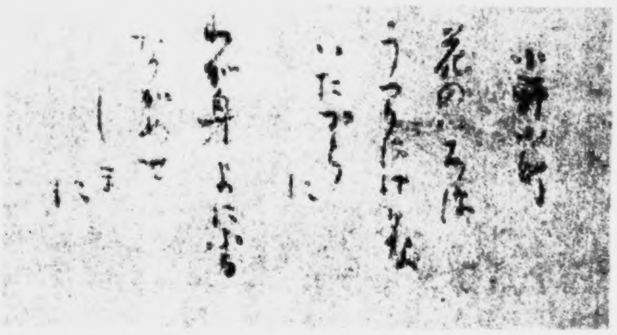


The beauty of flowers

This poem by Ono-No-Komachi is from One Hundred Waka Selections.

This informal style of writing is based on lively fluid lines in varied shades of grays, whereas the preceding forms were written with strong black ink. In this way, the Oriental student becomes acquainted with the technique of creating lines with life.




小野小町
花のいろは
うつりにけりな
いたづらに
わが身よにふる
ながめせ
しまに

Examples of Lines

Figure 32.

As shown in the examples of lines, the lifeless lines seem unsteady rather than strong and dynamic. One should practice creating smooth, sweeping lines that show the power and energy behind them. The student should employ this feeling in his practice of all the preceding techniques.

Empty space, and the life the artist gives to it, is extremely important in the Sumi-E. This space should have as much life as the painted lines. Obviously, the size of the canvas or sheet of paper limits the amount of empty space. Thus the relationship between a painted object and the remaining empty space must be given careful consideration. The empty space is dead empty space until a spot of black ink is dropped onto the paper. Then both the spot and the space begin to take on life. The size of the spot, its texture and form, and the position of the spot in relation to the empty space are the elements which form the nucleus of a composition. (See Figure 33.)

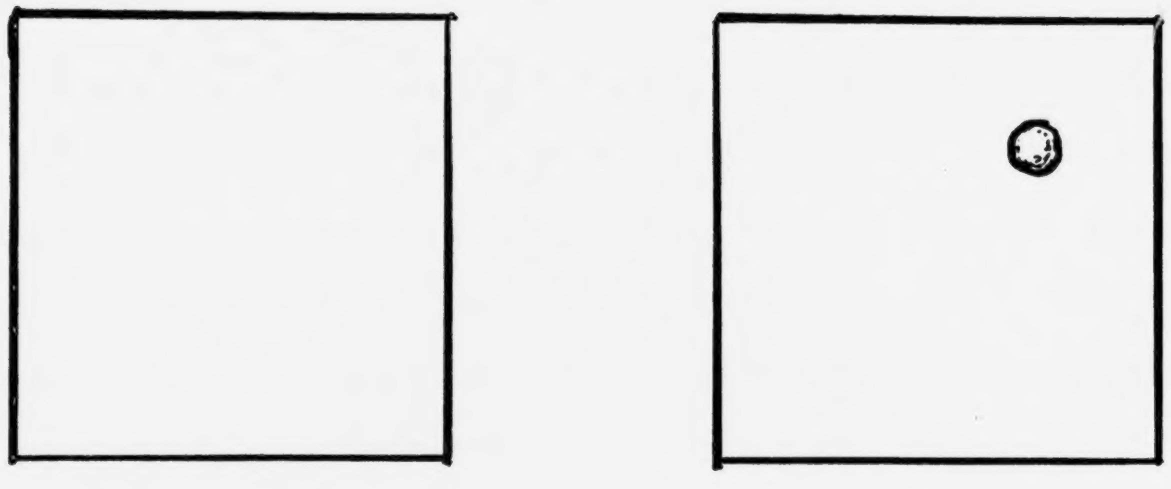


Figure 33.

As is shown in the illustration of first one spot on the canvas, then two spots, and finally three spots (Figure 33), the student should become aware of the relationship between one spot and the remaining space, one spot and its relationship to the space and also to the other spot, and, finally, one spot's relationship to the space and to the other two spots. Thus, the element of the volume of the space and of the volume of the various spots is introduced. Depending on the position of the spots, they begin to take on their own territorial empty space. Thus, a relationship between the open empty space and the territorial empty space develops.

If the spot is replaced by a line, a new element, that of movement, is introduced. The feeling of movement depends on the direction of the line. Also, the focus of the viewer may now be directed away from the empty space and even out beyond the borders of the canvas. This brings the empty space outside of the canvas under the control of the limited space within its borders. (See Figure 34, patterns A and B.)

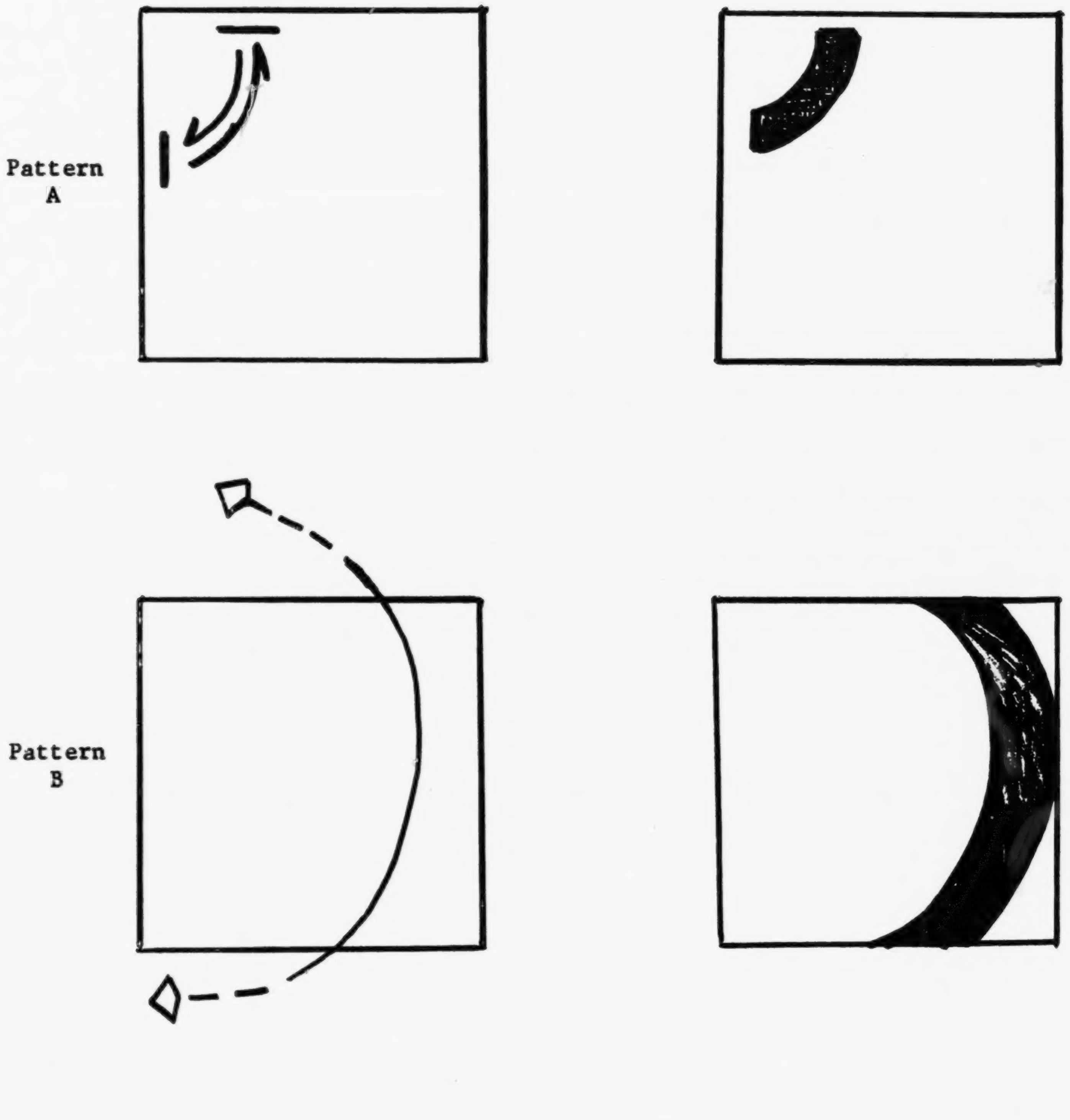

Pattern A
Pattern B

Figure 34.

The instructor should show the students the following painting of bamboo and point out the element of the composition in pattern B and the use of empty space both within the picture and outside the limits of the painting. Because the strokes used in bamboo begin immediately at the bottom edge of the paper and go off the top edge, the outside space is brought into the actual painting.

The following masterpiece from ancient China presents a different element of empty space. The main subject of this painting is the classic Oriental philosophy of the eternal and the ephemeral. The artist has portrayed a feeling of eternity in his painting of the moon, for he knows the viewer will understand the inevitability of the moon's appearance night after night. The artist attempts to show in his painting of rolling waves and ocean spray the ephermeral quality of human life, where there seems a sameness in daily living, yet no day is really like any other.

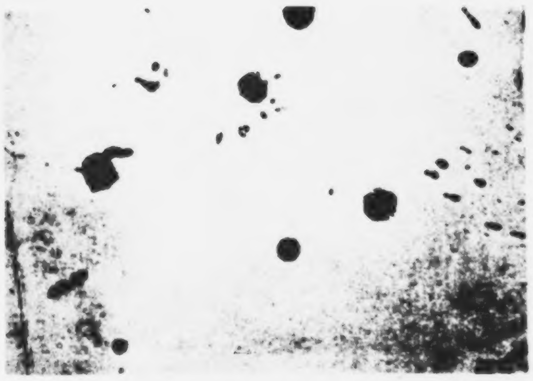
The composition of this painting is important because the two elements of the eternal and the ephemeral have been successfully brought out. A great amount of empty space was left, thus creating a third element, the provision of a space in which the crystallization of the artist's philosophy and the viewer's philosophy could merge. The focal point of this masterpiece is this empty space with life.

Yen Hui, Yüan Dynasty
"Waves in the Moonlight"
Kuroda Collection, Tokyo

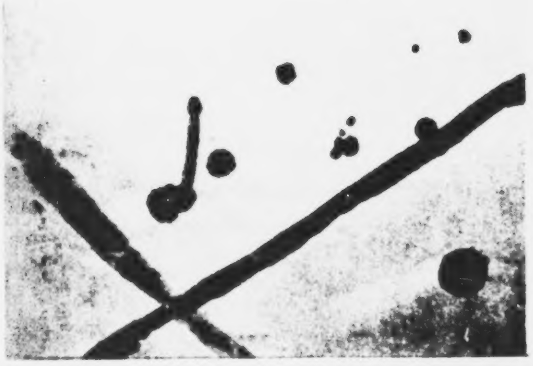
Following these explanations, the students should practice composition, first using spots and empty space, then groups of spots and empty space, and finally spots, lines, and empty space. A symmetrical composition should be avoided. There should be an imbalance between painted surface and empty space.

The following examples of students' work should serve as a guide in helping other students bridge the gap between the western concept of composition and the Oriental attitude. Students should attempt their own original compositions before they are allowed to see these examples.

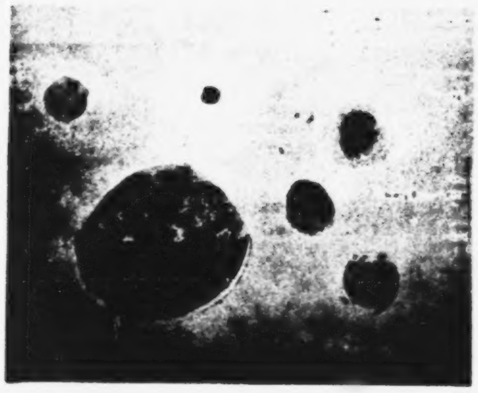
This exercise piece is unsuccessful due to a lack of any strong area of empty space with life. The weight of the spots and the surrounding empty space is too even.



This exercise piece is also unsuccessful because of a lack of strong empty space. Also, the numerous small spots lack a sense of meaningful grouping.

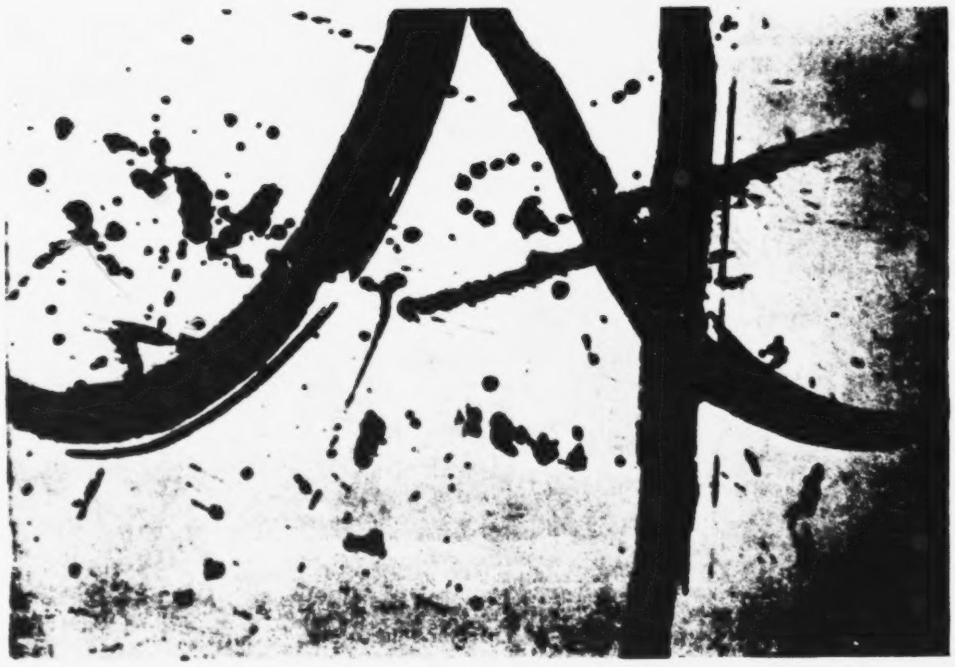


In this exercise piece, where lines were added to the composition, the student was unsuccessful because his composition is too symmetrical. The two lines of light and dark divide the painting into four sections. The use of the long dark line with a light short line was good, but the painting is then divided into a section with a small empty space and one dot and a large empty space with many dots. This is too balanced, and not enough empty space remains.

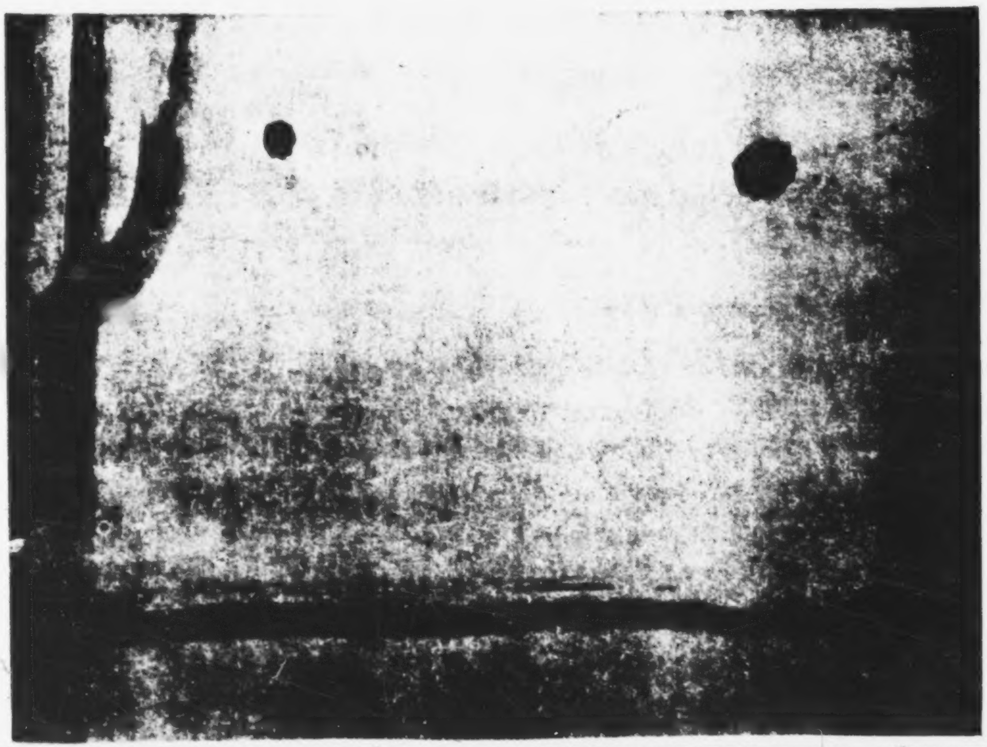


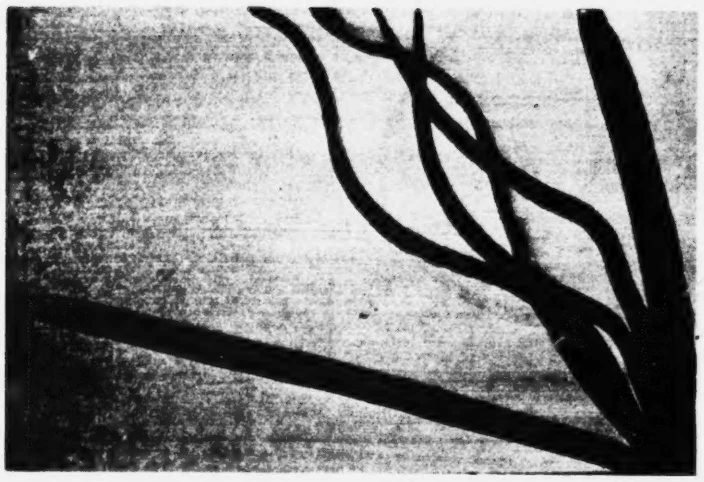
The top painting was created by a student at the begnning of a one-hour practice session. The student had been given instruction in the concept of empty space and groups of spots. Despite this, he has created a painting that is more Western in concept with a balance between the spots, a lack of any strong area of empty space, and spots dotting the entire area of the paper.

Following this practice,the students were given further instruction in the importance of the strength of empty space. They were shown reproductions of Oriental masterpieces for further study, and attention was given to this concept of empty space. The students were also reminded to maintain their use of the traditional Sumi-E brush techniques. The lower painting is the last of seven done within this one-hour session, and in comparing the first picture and this final one, it is easily seen that the student has grasped the concept of strength and life in an economy of lines and a creative and meaningful empty space. The student's placement of the large spot on the horizontal line adds interest to the painting.

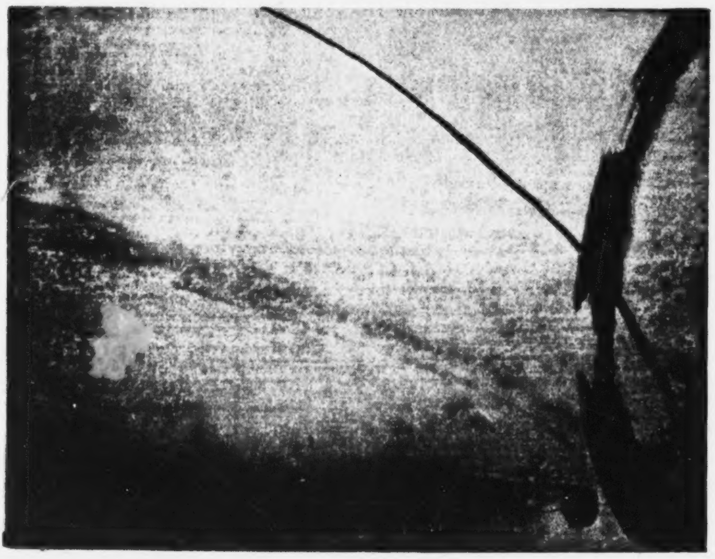


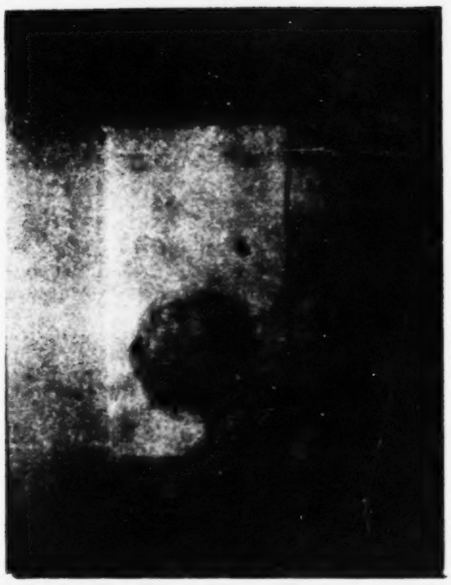
The above exercise in composition is quite a successful piece; the quality of the lines is especially excellent. However, it is not successful in creating meaningful empty space. In the lower painting, the student finally succeeded in this matter.



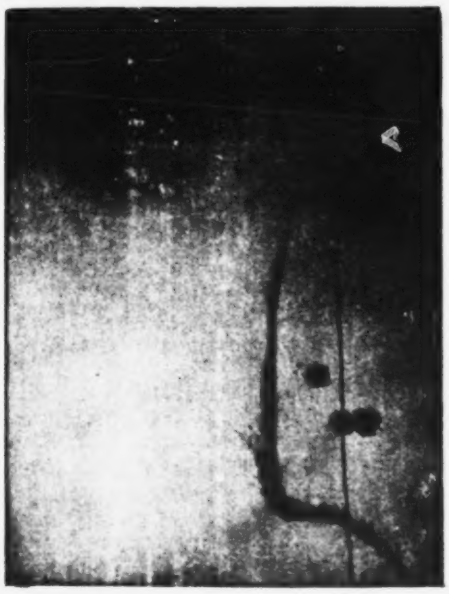


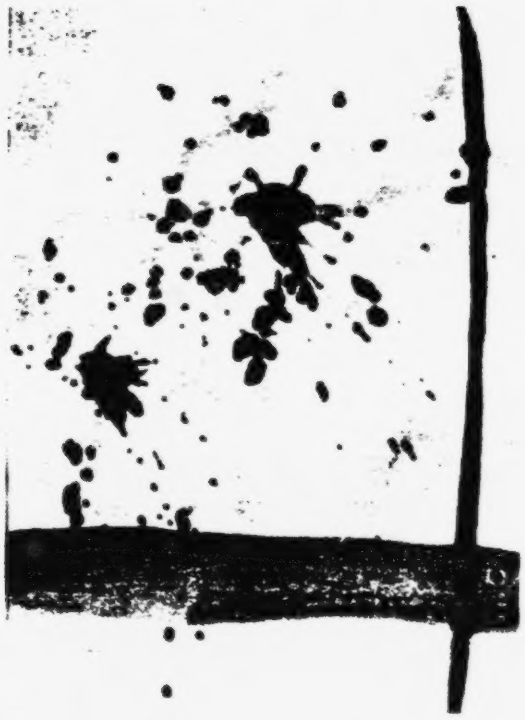
In all seven paintings in the practice session, this student maintained a similar idea of composition. Each painting was of forceful lines beginning at the lower right corner of the paper. Despite the lack of change in the student's pattern of composition, there is an obvious change in the quality and life of the lines and the strength and meaning in the empty space.





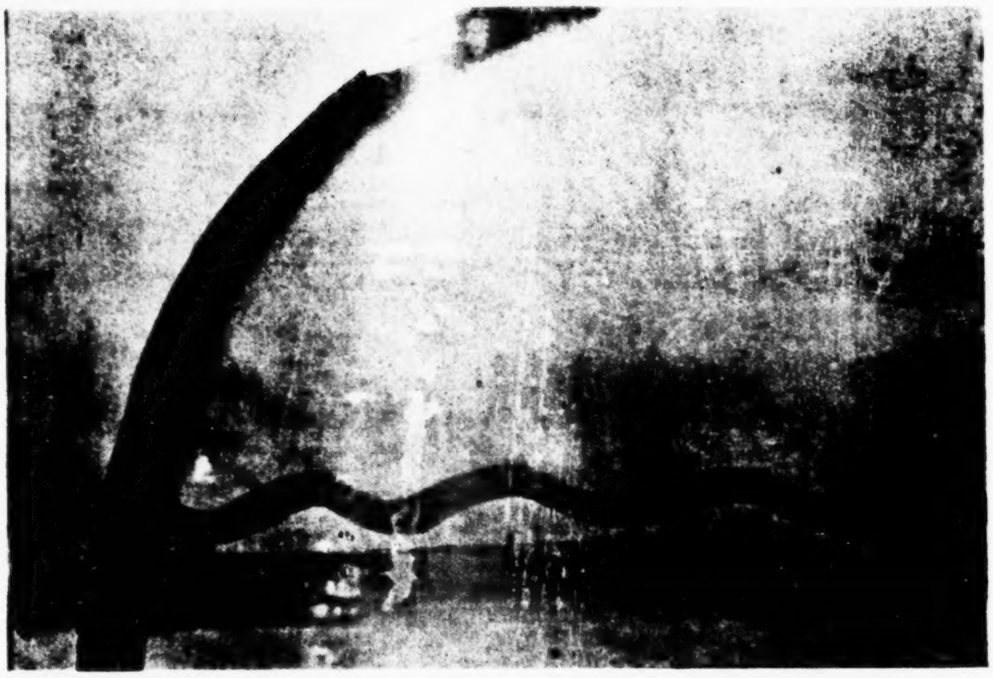
This student showed interest in the contrast between sharpness and softness both in spots and lines. Throughout the hour, she continued to use vertical lines at the right side of her painting. However, she experimented by changing the position of the large and small spots. Her final composition was a sharp vertical line combined with a very vibrant, sweeping line with a well-placed group of strong, black dots. This student's use of varied shades of ink and brush technique and the position of the lines and spots have aided in the creation of a meaningful empty space.



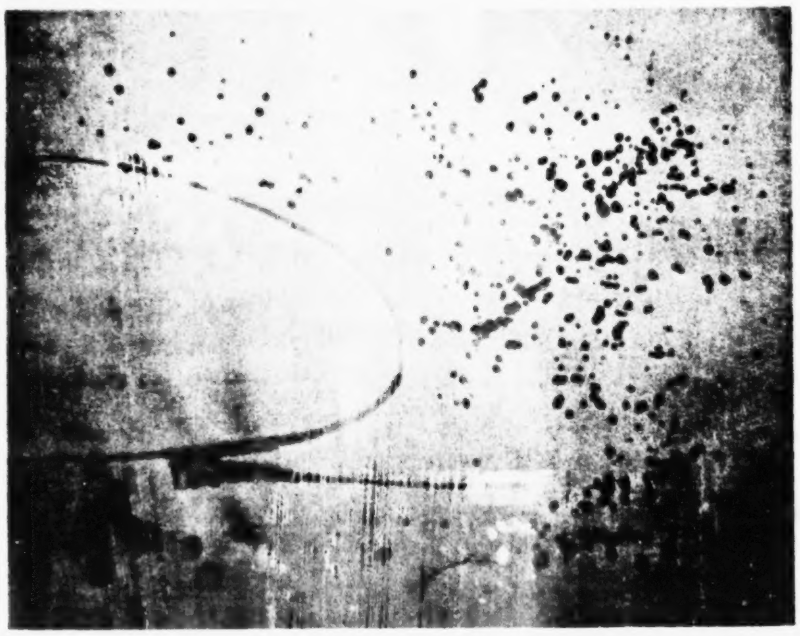


This is a study of the quality of line and the concept of empty space before the Oriental concept of composition was taught.

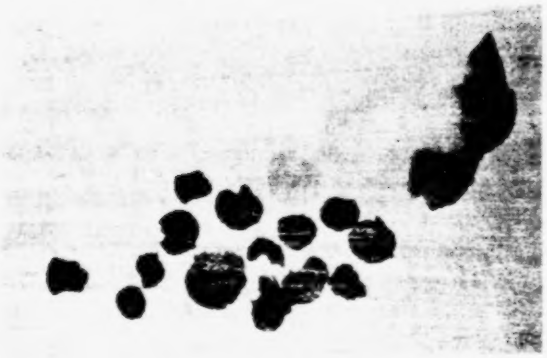
After studying this Oriental concept, the student immediately responded by giving more quality to the lines and great interest to the empty space.



This is a study of the quality of line and the concept of empty space before the Oriental concept of composition was taught.

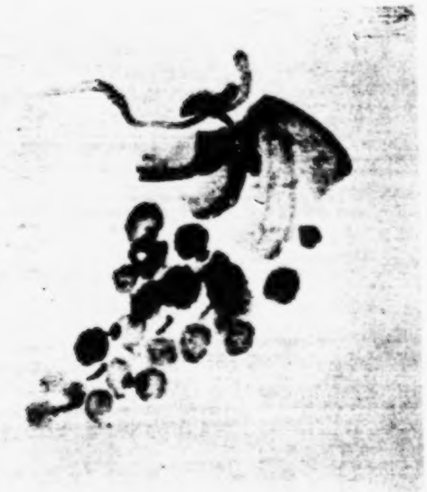


After studying the Oriental concept of the quality of lines and empty space, the student begins to give strength to the lines and empty space.



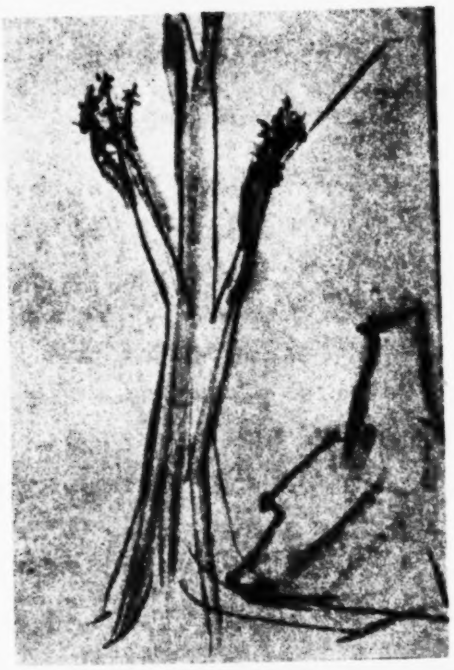
BEFORE

At this point in the lessons, the instructor has taught the students the basic brush techniques, but they are still not adept at handling the brush, as is evident in this painting of grapes and leaves.



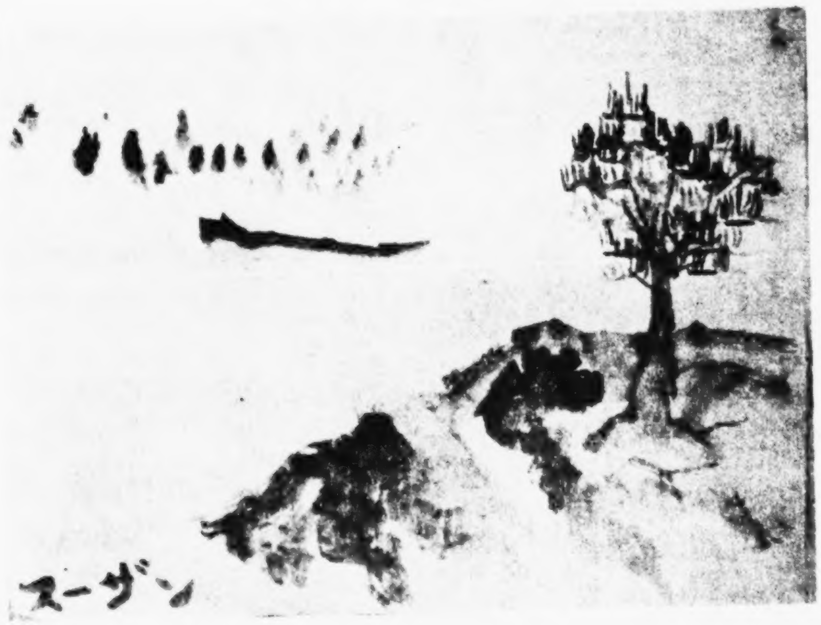
AFTER

Further explanation of Oriental brush movements and the study of variations of ink tones has aided in developing the student's own technique.



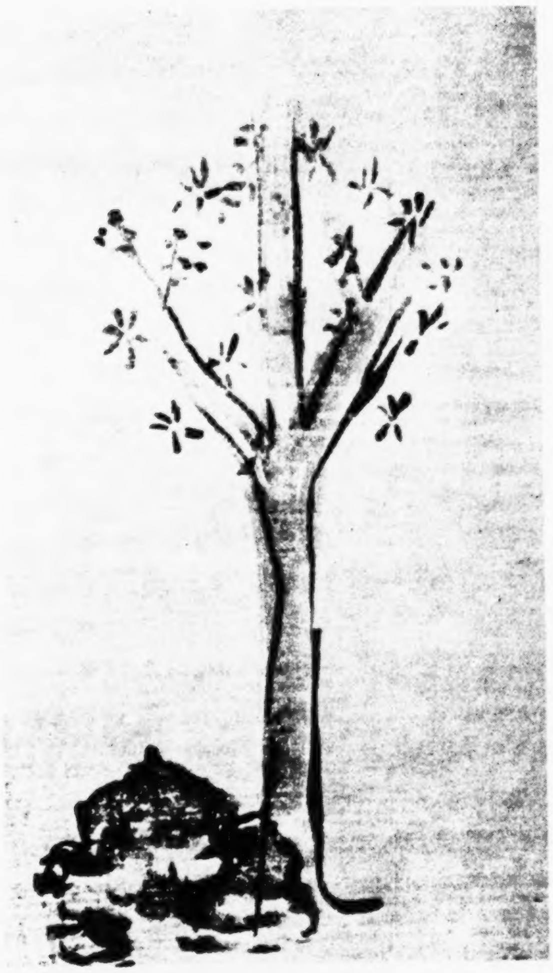
BEFORE

This landscape painting was done before Oriental brush technique was studied and before specific tree characteristics were discussed. The result is a typically immature version of a tree.



AFTER

After studying Oriental landscape composition and technique, the student improved in his technique and sense of composition.



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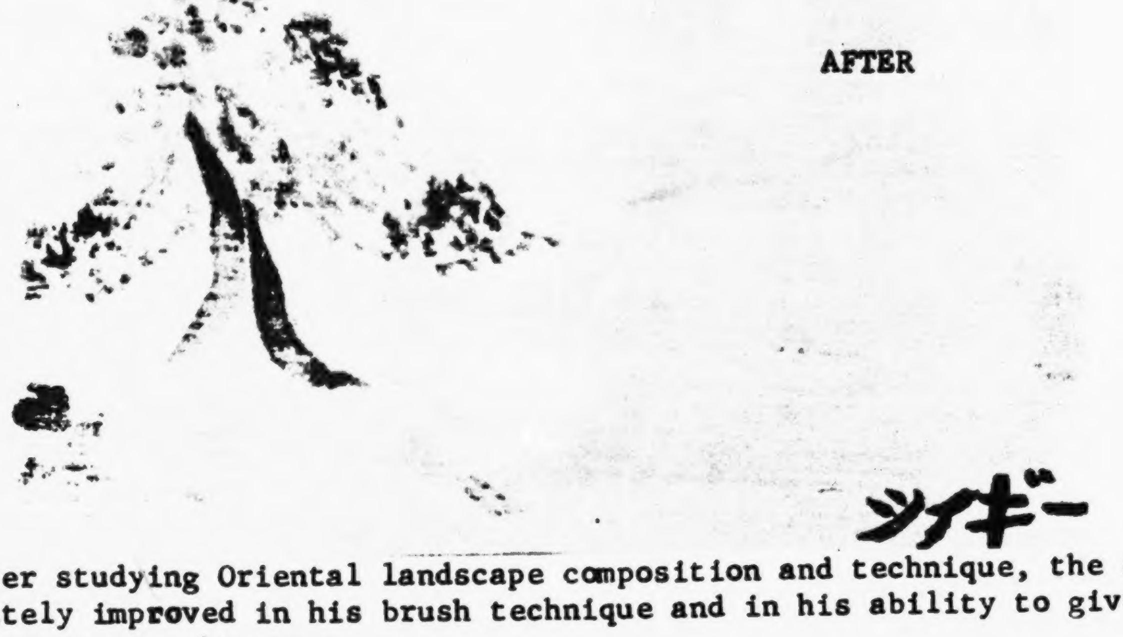
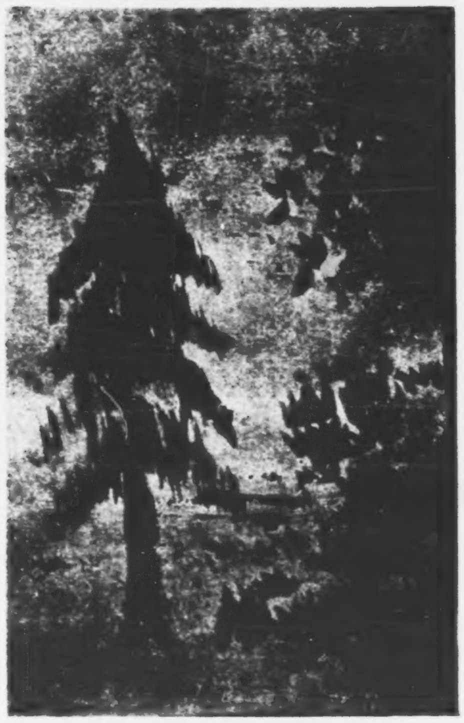


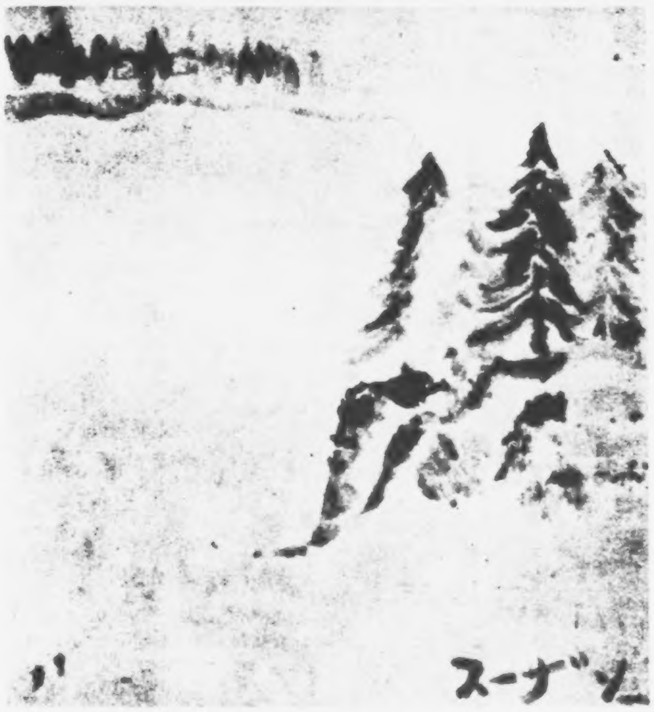
AFTER

After studying Oriental landscape composition and technique, the student immediately improved in his brush technique and in his ability to give texture and character to the tree.



BEFORE

This is a study in the use of various brush techniques to create types of trees and their textures.



AFTER

After studying landscape composition, the student was able to create a skillfully composed painting.

Chapter III

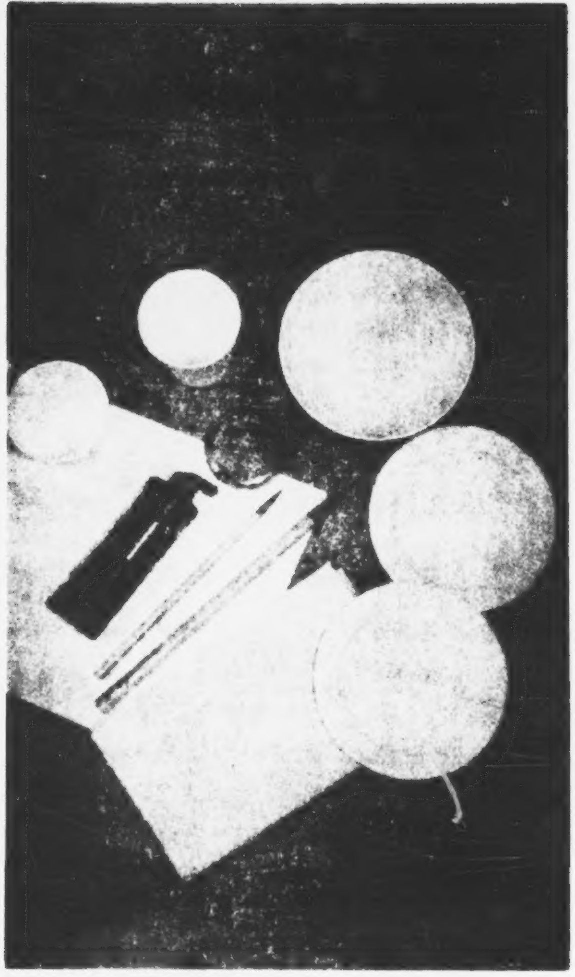
Lesson Plans

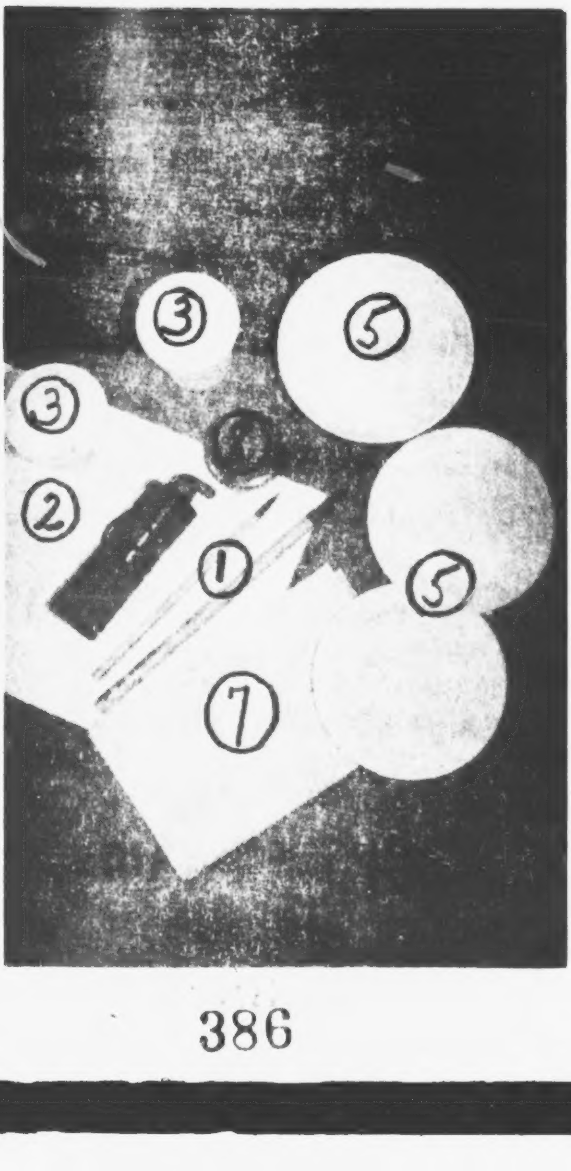
Supplies

The supplies necessary for the beginning student of Sumi-E need not be elaborate. Though the brushes, paper and ink are of a particular type, paper cups or jars may be used for washing bowls, and any type of plate or saucer may be used for mixing ink. The mat which serves as a cushion beneath the paper may be made from inexpensive felt.

Necessary supplies:

1. brush
2. paper
3. two washing bowls for brush
4. ink
5. plate for mixing ink
6. mat
7. paper towel
8. paper weight

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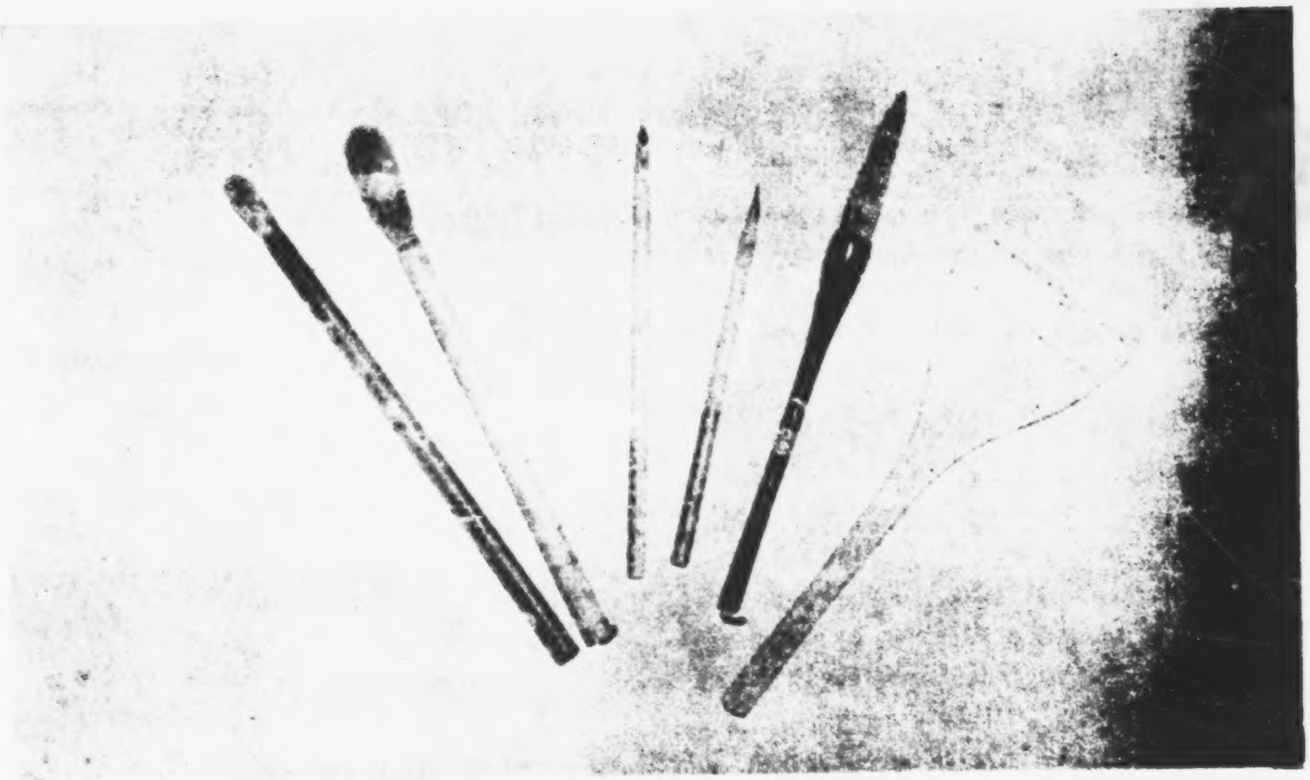
Lesson I. Practice of the Basic Use of Brushes.

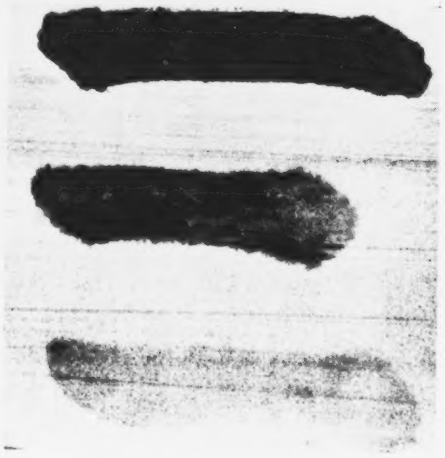
Each student should have a completely horizontal, rather than slanted, desk or table space measuring at least three by four feet. A felt mat should be placed in the center of this space and smoothed flat and wrinkle-free. A paper weight should be placed on the top center of the mat. Each student should have two cups of water for washing brushes and two or three small mixing plates. These items are placed to the right and adjacent to the mat. The brushes are placed to the far right of the mat. Additional paper towels are necessary for absorbing excess water from the brushes.



A

Ready-made liquid ink for Sumi-E is ideal for classroom use. With this type of ink, three mixing plates are used, with the concentrated liquid ink in one plate, ink with water added to give a lighter tone in another plate, and ink with a greater amount of water added to give a very light ink in the third plate.

In mixing the light ink, it is best to fill the plate with water first, then dip a brush filled with ink into the water until the desired light shade is made.



Strong black ink:

Medium ink:

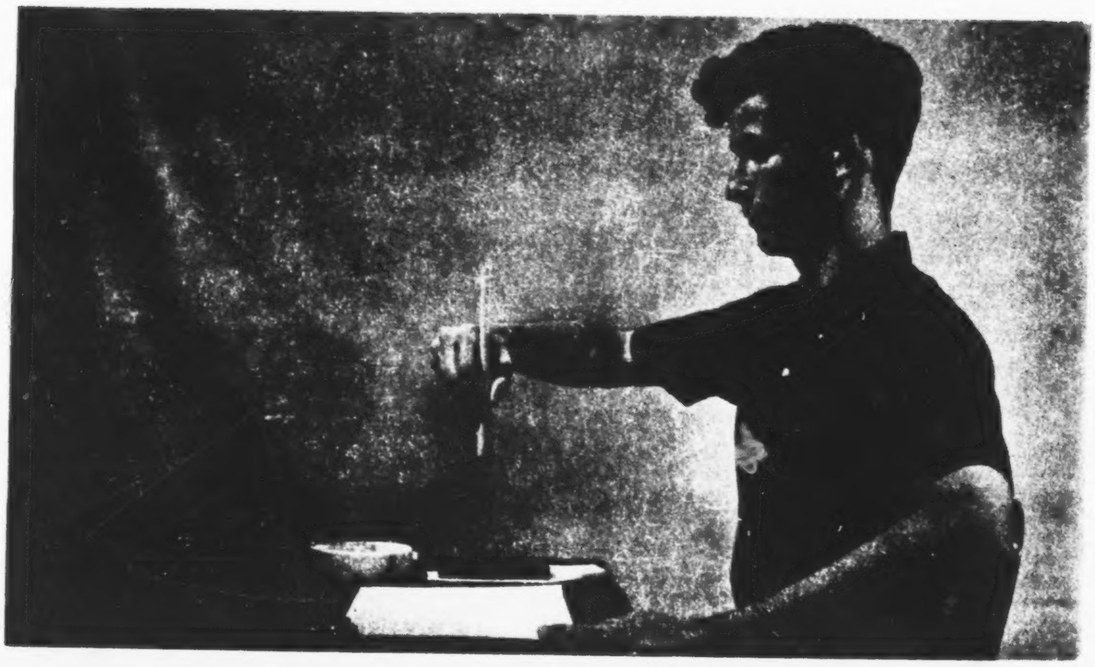
Light ink:

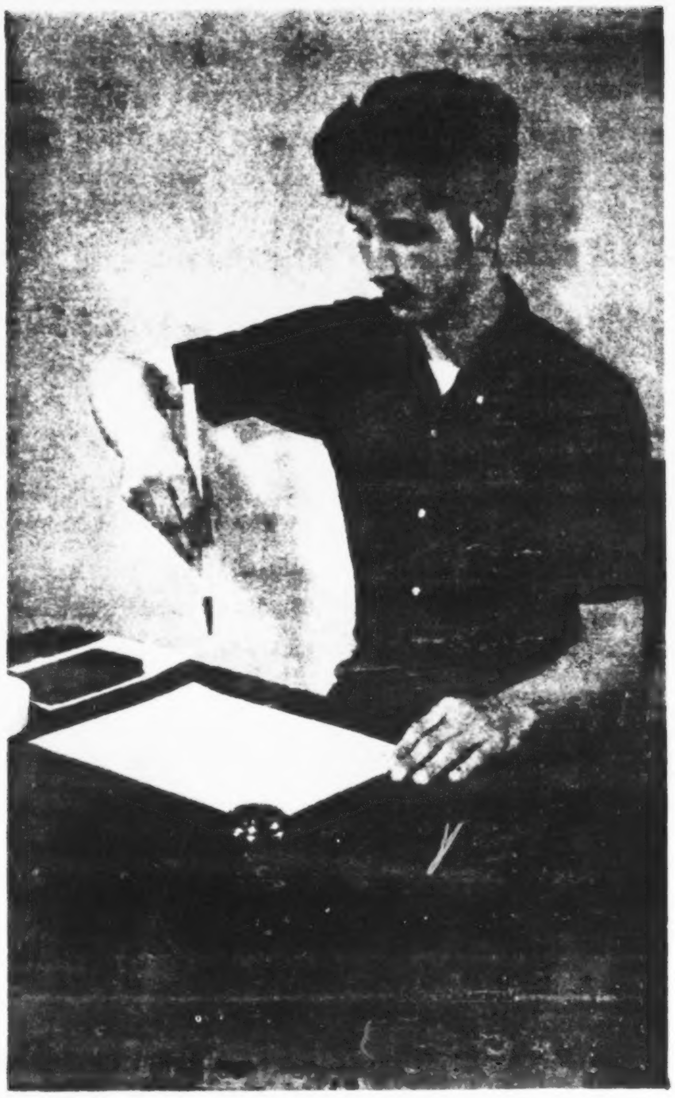
The paper is now placed on the mat, always with the smooth side to the front. The paperweight is now placed on the top edge of the paper.

The large brush (type A) is used first. The brush is held in the same manner as a pen or pencil, except that the fingers are held straight. The fingers are not held flat but are placed to surround the bamboo handle of the brush. The reason for holding the brush in this manner is to avoid using the movement and strength of the fingertips only. Even when making only a single line, the student should remember to use the entire arm. It is especially important that he practice this movement with the entire arm.

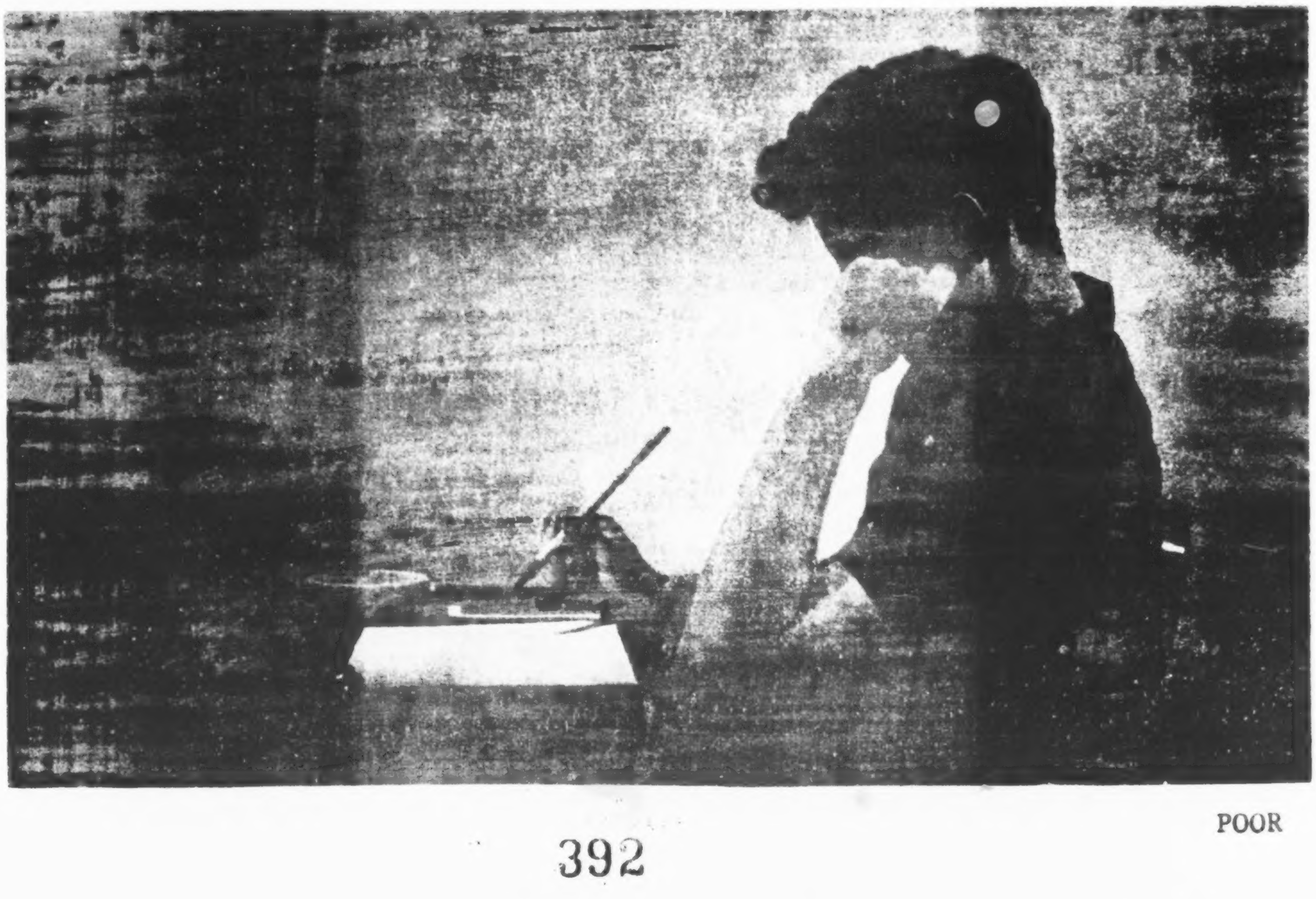
The brush is slowly twirled through the dark ink and brought out against the edge of the bowl or mixing plate, and the bristles of the brush are then smoothed against this edge, pressing out any excess ink in the process. (See picture.)

When the bristles are neatly pointed, the fingers are straightened to hold the brush in position. The elbow is held at shoulder height. This is the basic brush position in Sumi-E. This technique must be practiced in order to develop not only arm movement, but the movement of the entire body.





GOOD



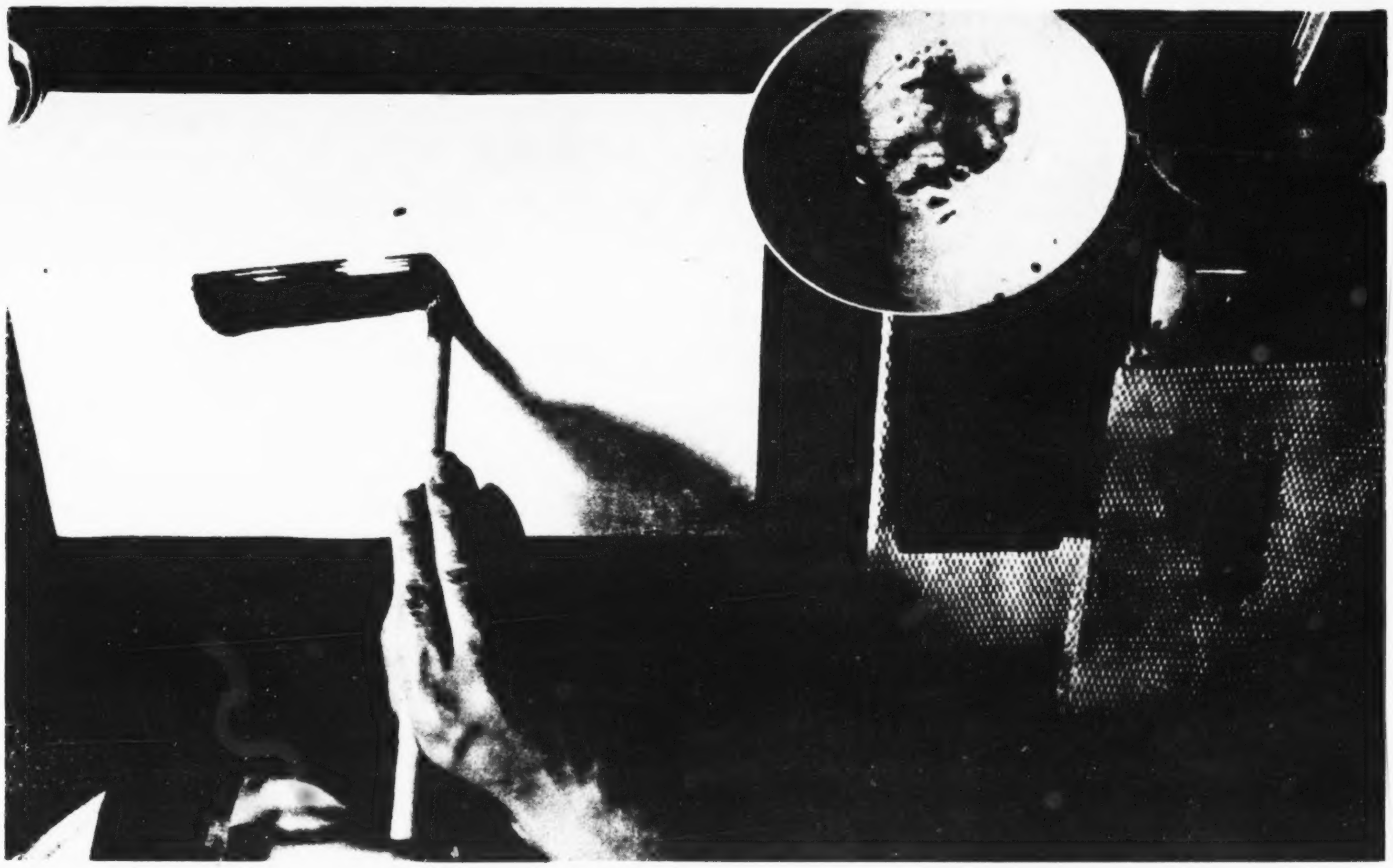
POOR

*To instructor

In western painting of great size, the artist is forced to use more of his body in the sweeping movements necessary to cover the unusually large space. In Sumi paintings, whether large or small, the use of the body is necessary to create impact and strength in the simple strokes. The instructor should correct the student's sitting posture, making certain that each student sits with a straight back but away from the back of the chair to allow freedom of movement. At the same time, the arm should be held with the elbow at shoulder height with careful attention that this position is not relaxed and forgotten during the practice session. The hand that is not used to hold the brush should rest gently at the edge of the paper to hold it in place.

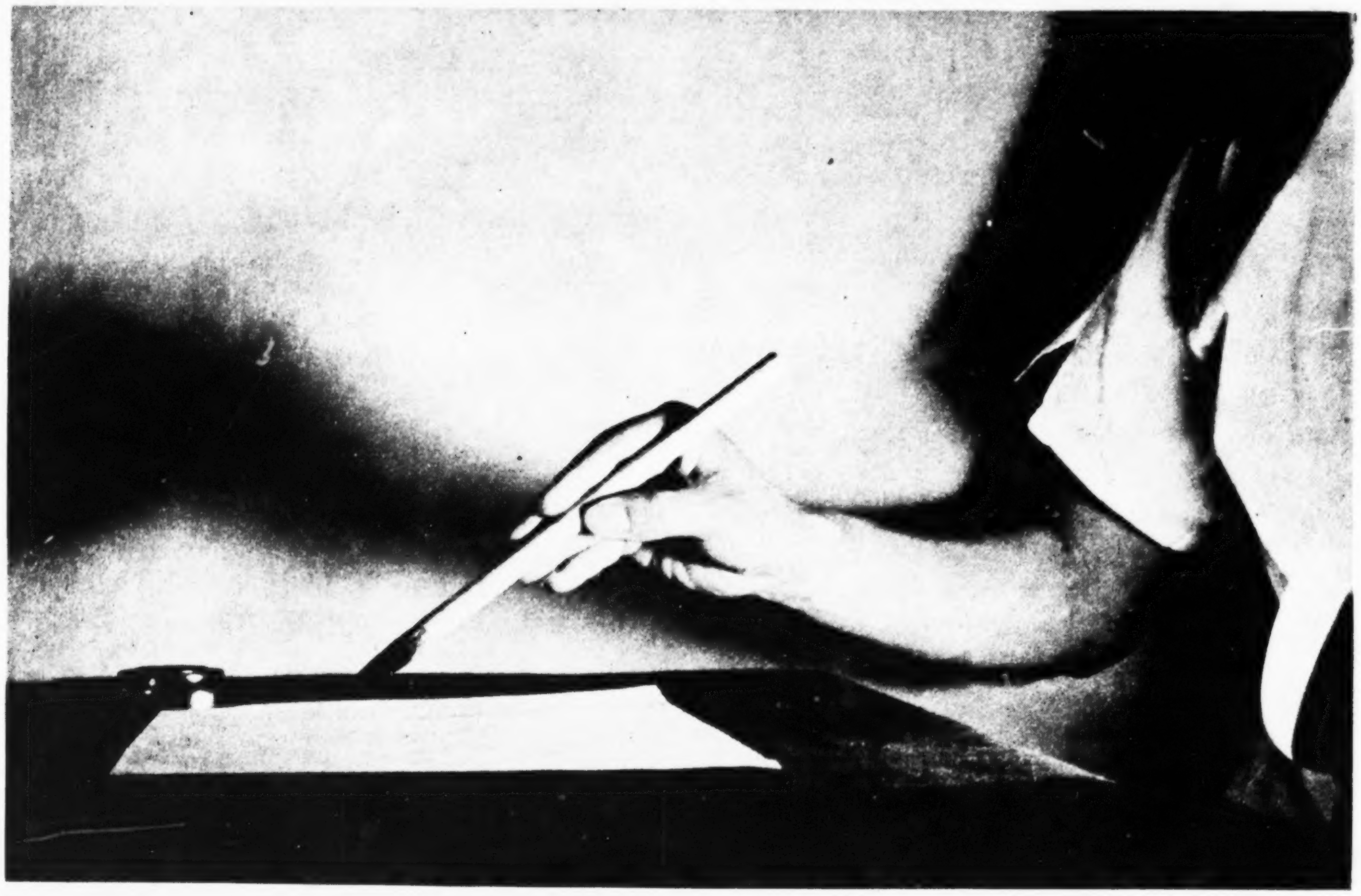
Technique A

Holding the basic position, the student should draw a horizontal line. The brush handle should be perpendicular to the horizontal line in order to force the use of all the bristles rather than only the tip of the brush. When the brush touches the paper, it should be pressed downward until the bristles form a 90 degree angle with the brush, with the angle directly to the front of the student. (See picture.)

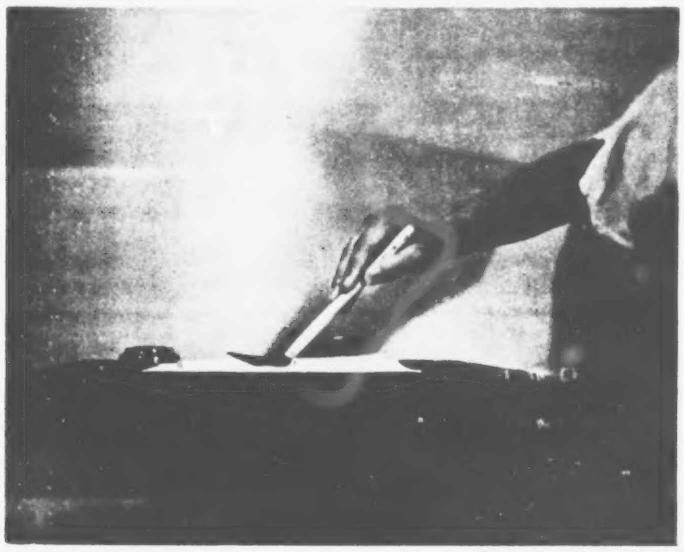


Holding the brush in this manner, the student should practice horizontal and vertical lines and lines at an angle to these lines, using both backward and forward strokes. In this practice a new element is introduced--that of holding the brush at a 45 degree angle as well as completely perpendicular. The direction of this 45 degree angle depends upon the direction in which the student wishes to move the brush.

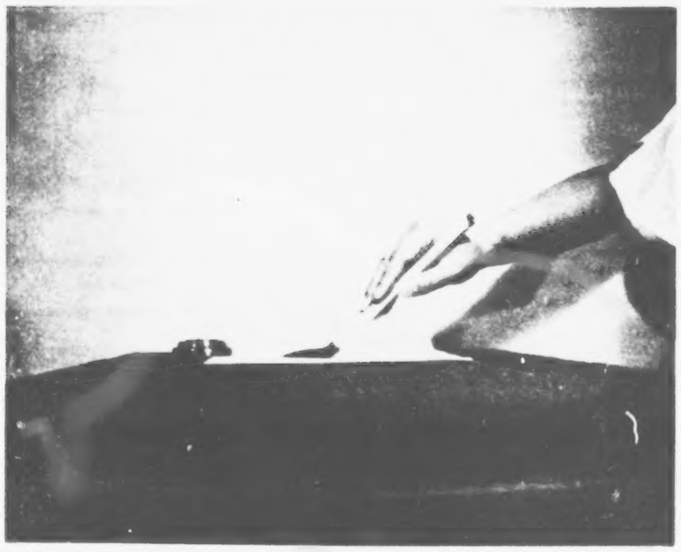
When making a line toward the top right corner of the page, the 45 degree angle would be made by slanting the brush handle backward toward the student. This moves the hand away from the immediate area which the student wishes to paint, thus allowing him a clear view of the space he intends to paint. Even when using this angular brush position, the elbow should still be held shoulder height.



In addition to practicing the arm movements and brush positions, the student should give attention to the position of the bristles of the brush. If he presses too hard on the brush handle, the bristles will stick up at the end and the full length of the bristles will not be used. If he does not press hard enough, only the bristle tip will touch the paper and, once again, the full length of the bristles will not be utilized.



POOR



GOOD

Once the student is acquainted with the brush positions, the proper placement of the bristles, and has practiced straight-line drawing, he is ready to begin the study of other techniques.

Technique B

Technique A was based on the brush position at 90 degrees, using the full length of the bristles. Technique B is a more natural technique with the brush held much like a pen or pencil and with the bristles following the movement of the brush. Using this new technique, the movements learned with technique A should be practiced. This technique is appropriate for drawing very narrow or medium narrow lines such as for long grass blades, bird feathers, or branches. (See Figure 35.)

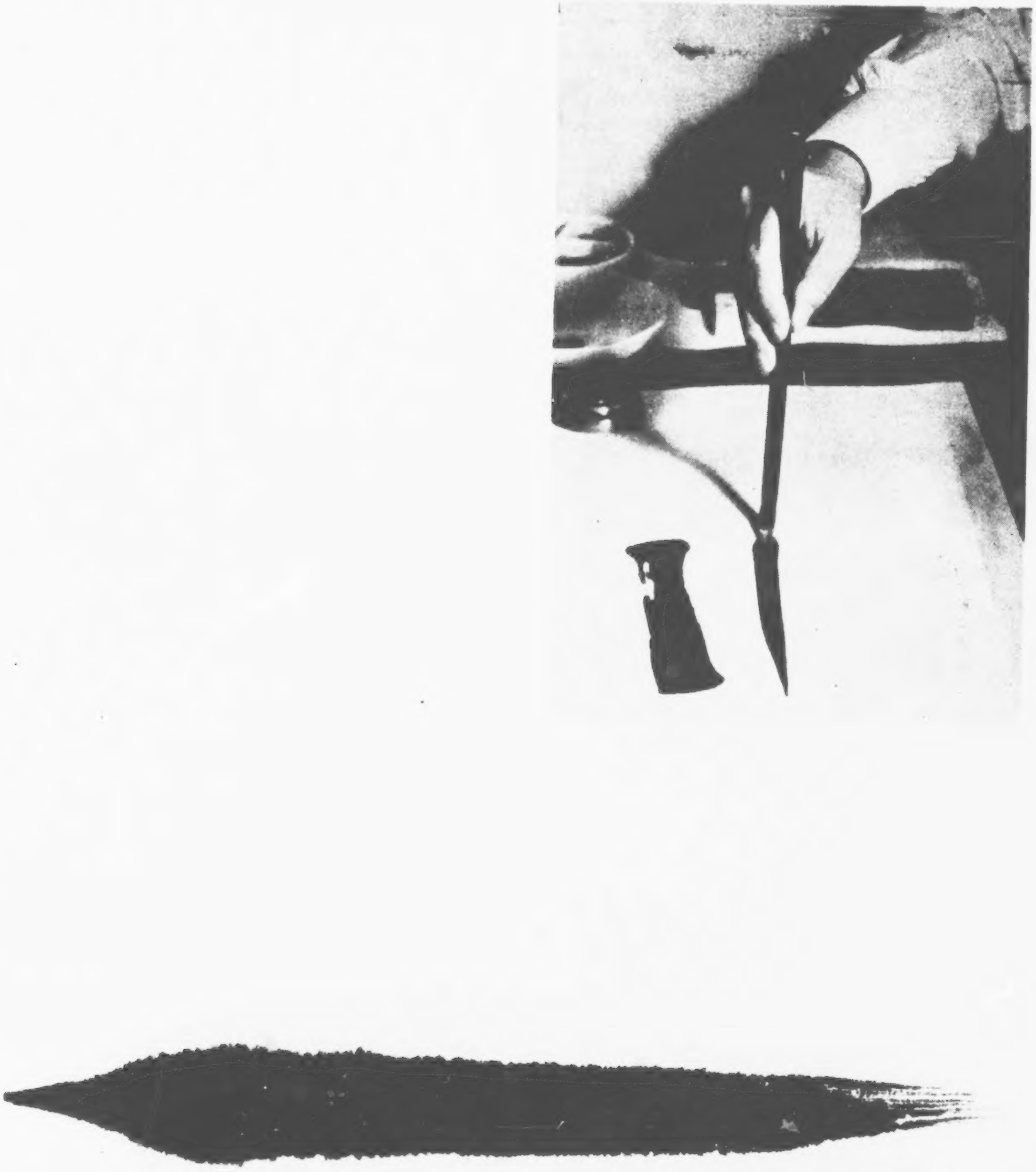
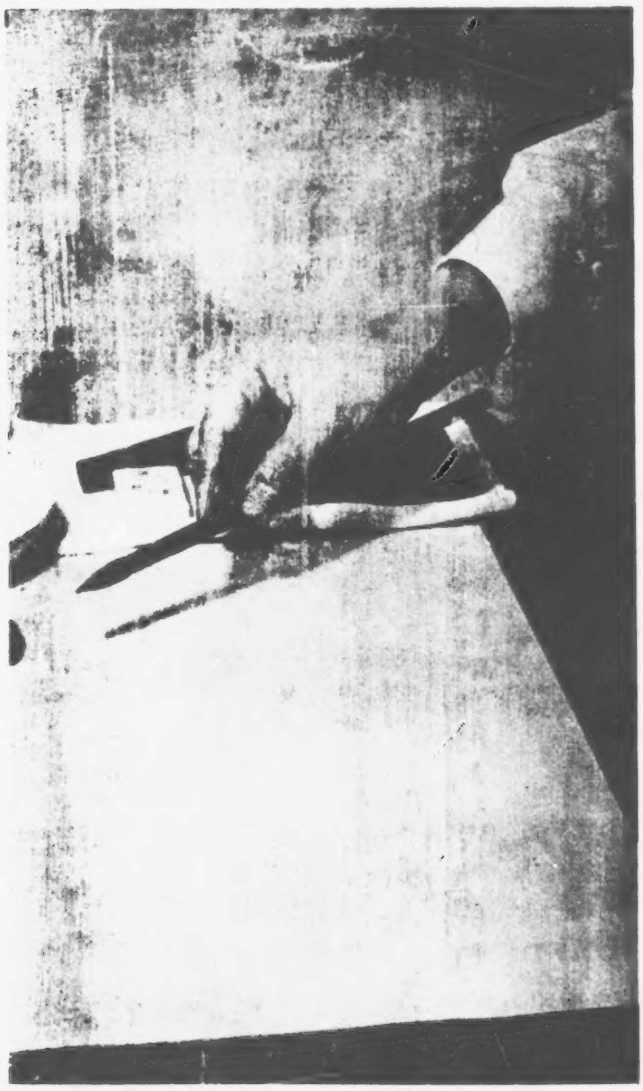


Figure 35.

Technique C

This technique is the most unique and the most characteristic of Sumi-E. The brush is moved across the paper in such a way as to create both highlights and shadows in one stroke.

The brush is first washed in the waste bowl and then carefully pointed on the edge of the bowl. The brush is held in a horizontal position as illustrated in the photograph. Dip the brush, in this horizontal position, into the medium ink, touching only one side of the bristles to the ink. Turn the brush so that this medium ink is brought to the top side of the brush. Still holding the brush horizontally, dip the tip of the bristles into the dark ink. (See Figure 36.)



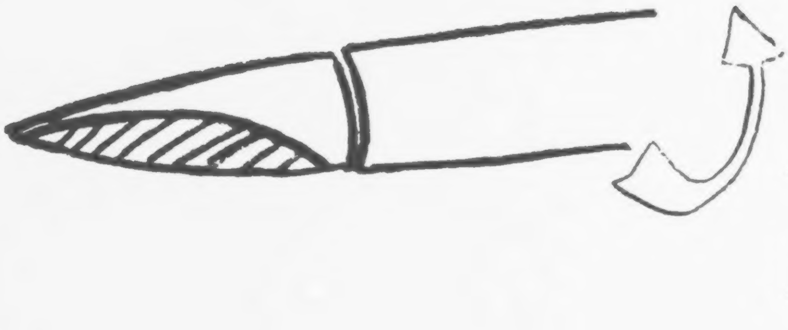


Figure 36.

Giving the brush another half turn and holding the brush in the diagonal position, touch the bristles to the paper. The half turn of the brush is necessary to allow both the medium and the dark ink to touch the paper at the same time. Now make a horizontal stroke. Lift the brush and practice making additional strokes across the paper. Examine these lines and notice the shaded effect that has been created by the two separate inks. This effect can be varied by changing the amount of ink used and the placement of it on the bristles. The student should practice these variations so that in his experimenting he can learn the many different effects that it is possible to create. (See Figure 37.)

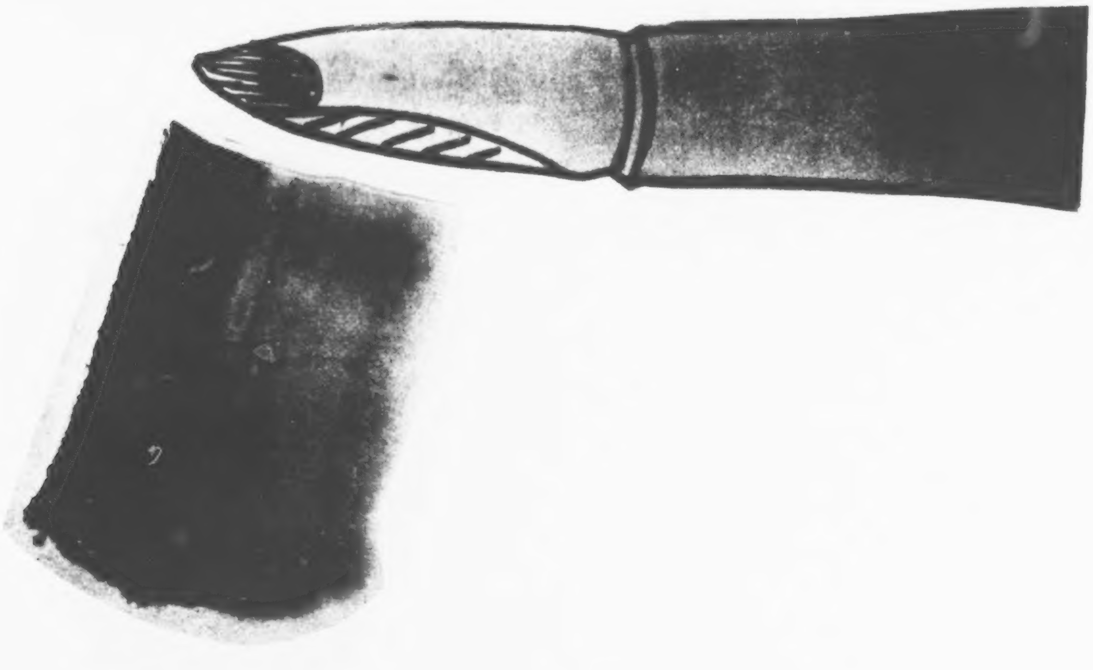


Figure 37.

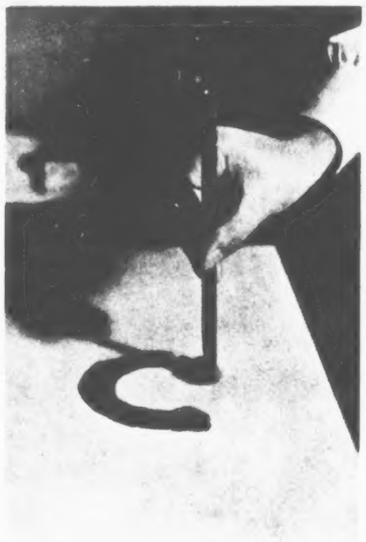
Technique D

The student should now practice drawing a circle. With the brush in a perpendicular position (technique A) and at the moment the bristles touch the paper, the brush should be pressed downward and to the right. The bristles will then be parallel to the student. At the same time that the arm moves upward and to the right to begin to make the circle, the brush handle is slowly twisted between the thumb and forefinger in the same direction so that the brush itself makes a complete circle. This forces the thumb forward and the fingers back toward the student. In this practice, the use of the fingers as well as the arm motion should be studied carefully.

It is difficult to draw a complete circle when first attempting this technique, but the student should try to complete each circle in order to get the most benefit from the practice. (See pictures.)

1

2



3

When the practice of large circles is complete, the student should attempt to make smaller circles. This small-circle practice calls for no arm movement, only the use of the fingers. An example of the use of this small-circle technique would be in drawing grapes.

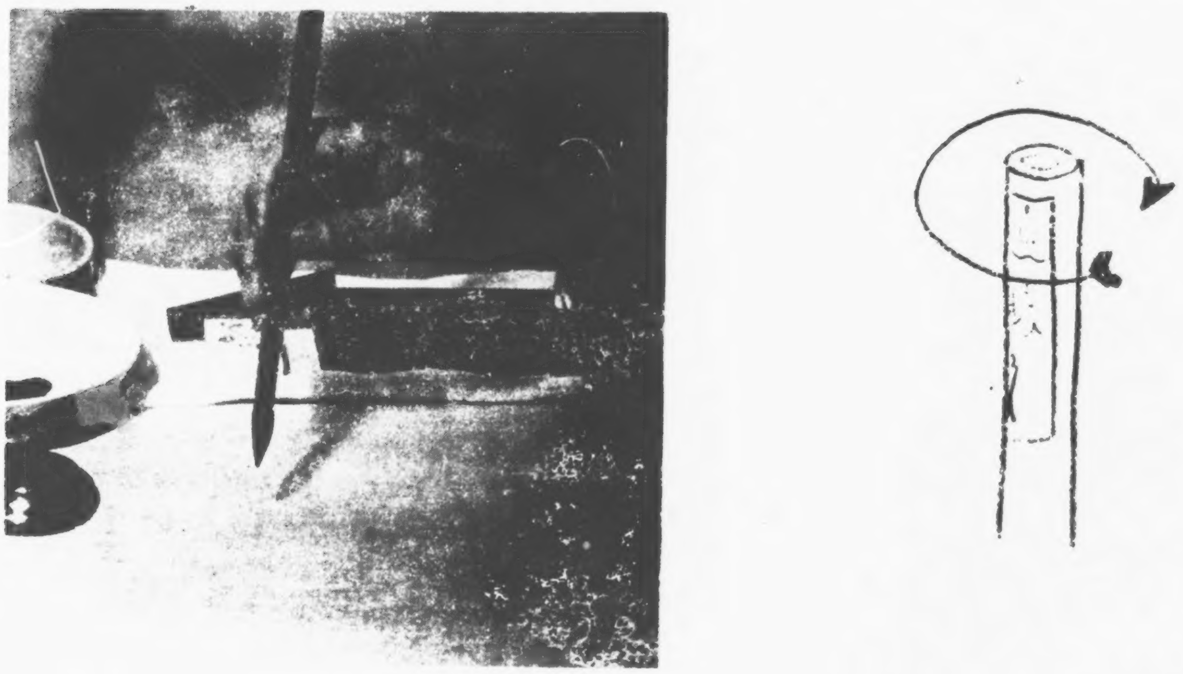
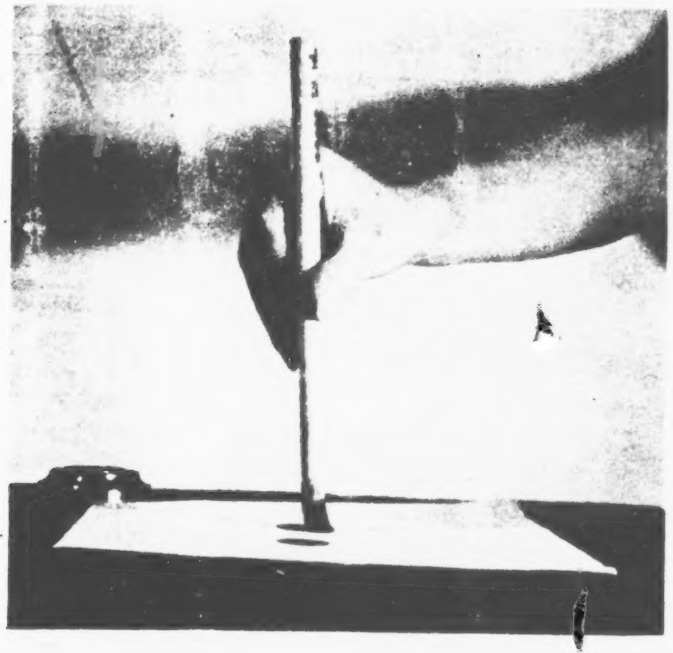


Figure 38.



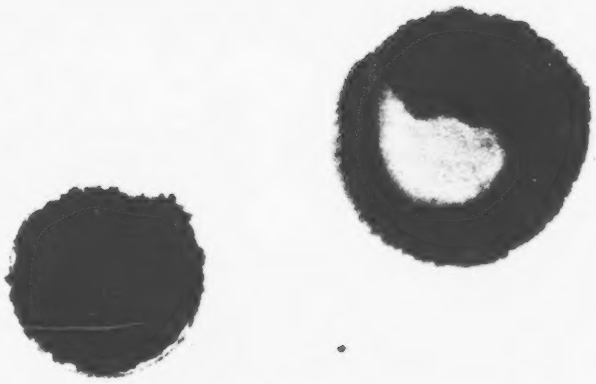


Figure 39.

Technique E

Until now, all practice has centered upon lines of the same width. Technique E introduces the practice of the strong-wide line ending in a weak-narrow line. The brush is placed as in technique A, but, as it is moved along the paper to the right, it is gradually lifted upward. The strength of the grasp on the brush is gradually relaxed.

Still another practice is begun by smoothing the bristles to a point. The brush is then pressed in a perpendicular position on the paper, but it is moved gradually toward the student and slowly lifted upward. The important point in this practice is to begin with a strong movement, then gradually relax this force until the brush is brought up to the tip. Only then is the brush lifted from the paper. (See Figure 40 and the pictures on the following page.)

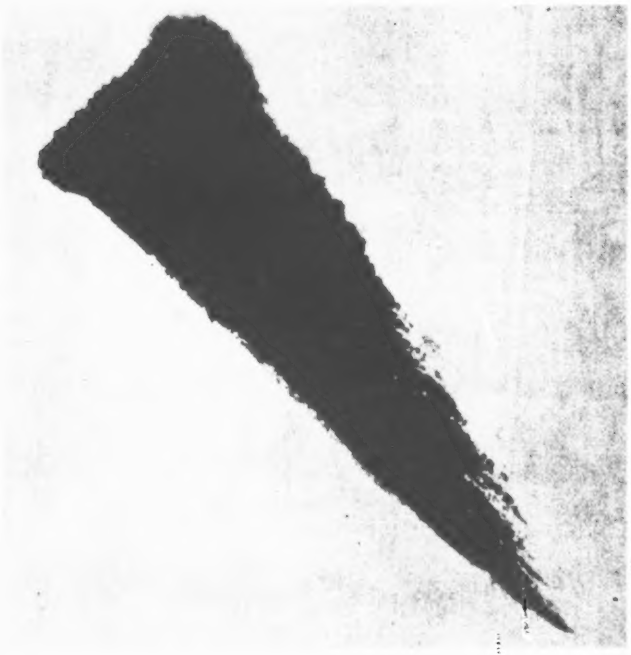
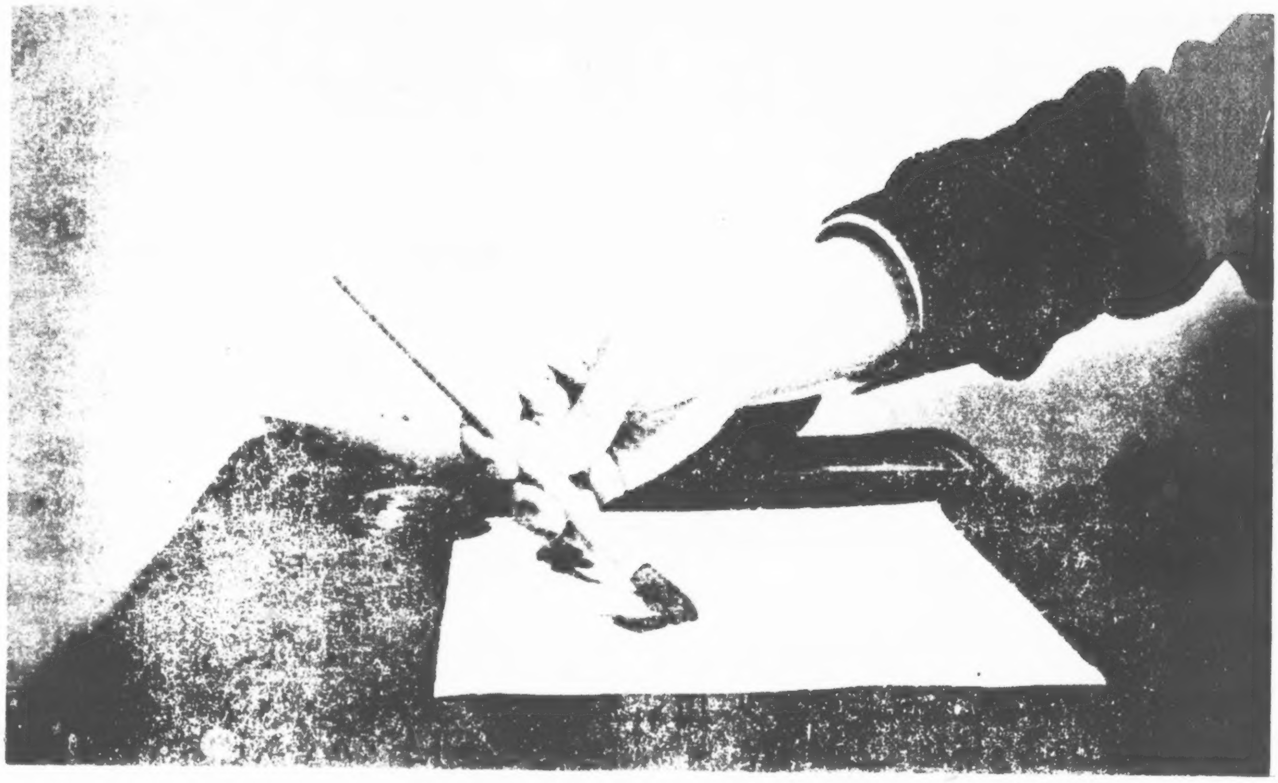
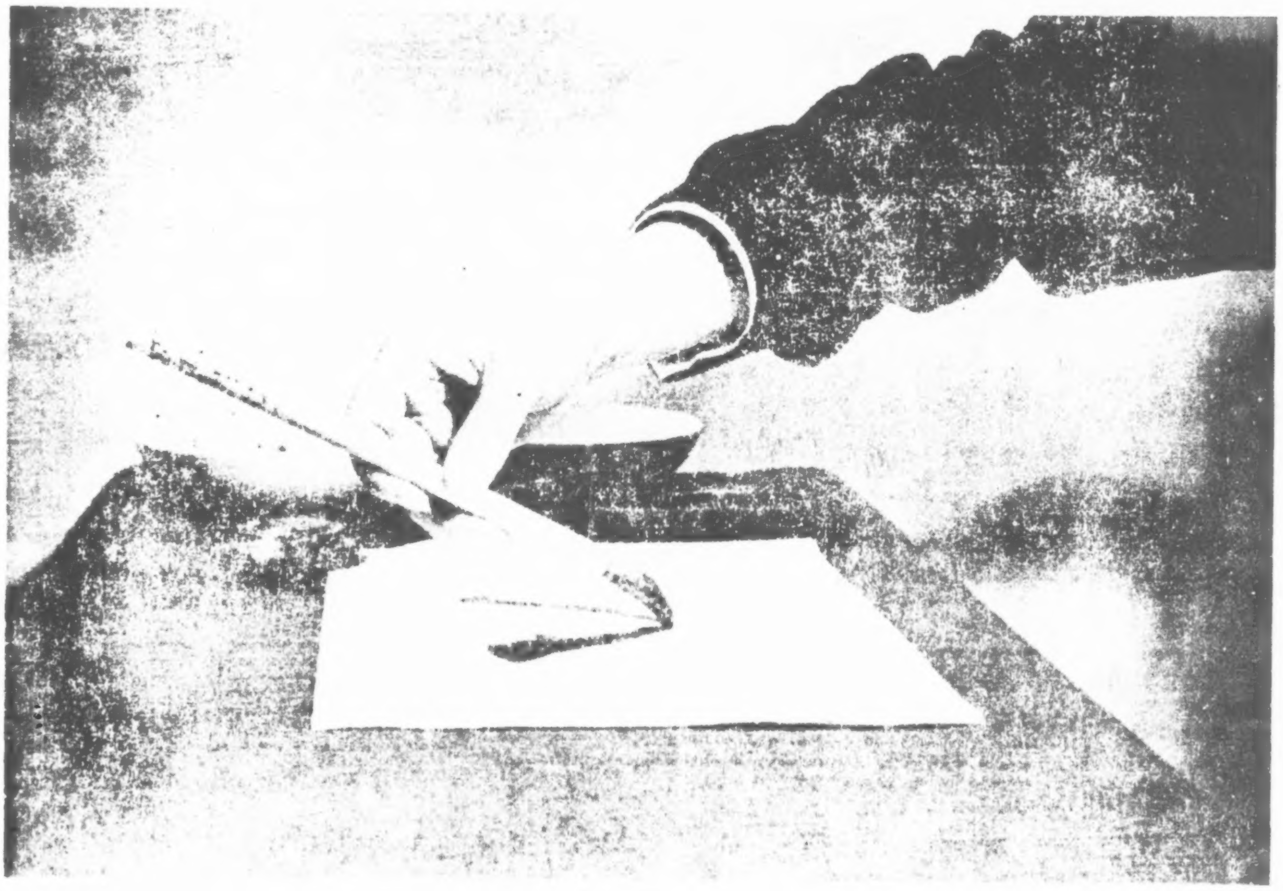


Figure 40.





When the student has mastered control of the wrist movement and the use of the tip of the brush, he may then practice these strong-weak lines in different directions. This technique is used to draw bamboo leaves.

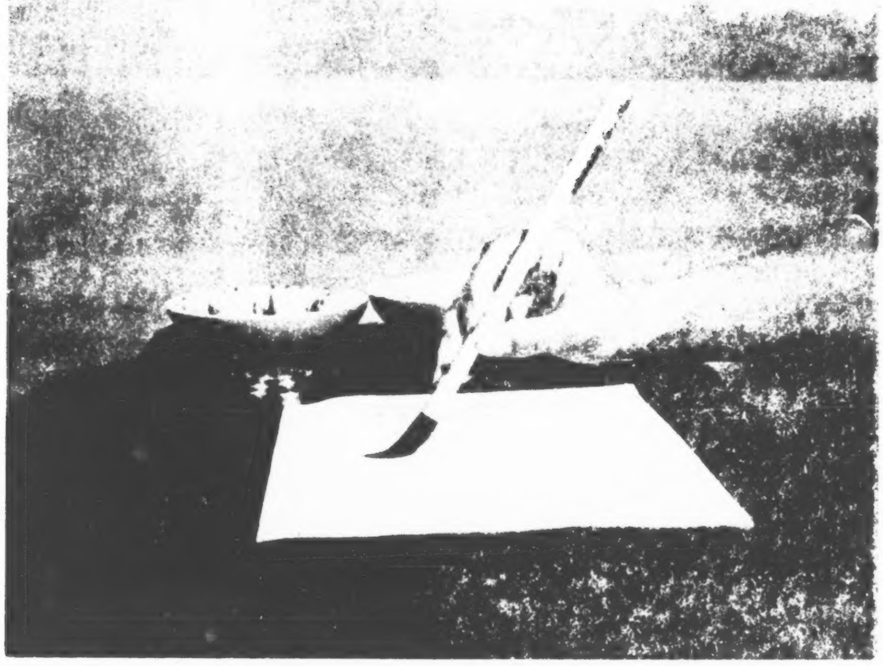
Technique F

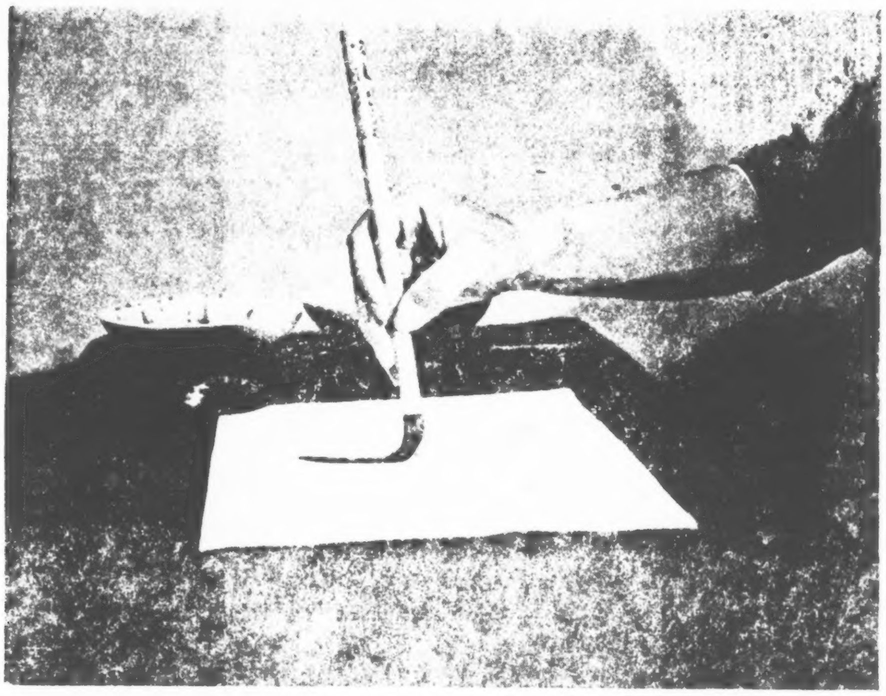
This lesson will practice the combination of weak-strong-weak lines (or narrow-wide-narrow lines). Holding the brush in a perpendicular position, bring it down slowly until the tip touches the paper. Move the hand slowly to the right,pushing downward on the brush at the same time, until finally the full length of the bristles is against the paper. While still moving the brush to the right, gradually lift the brush upward until it is off the paper, taking care not to lift the brush away until the very tip has been used.

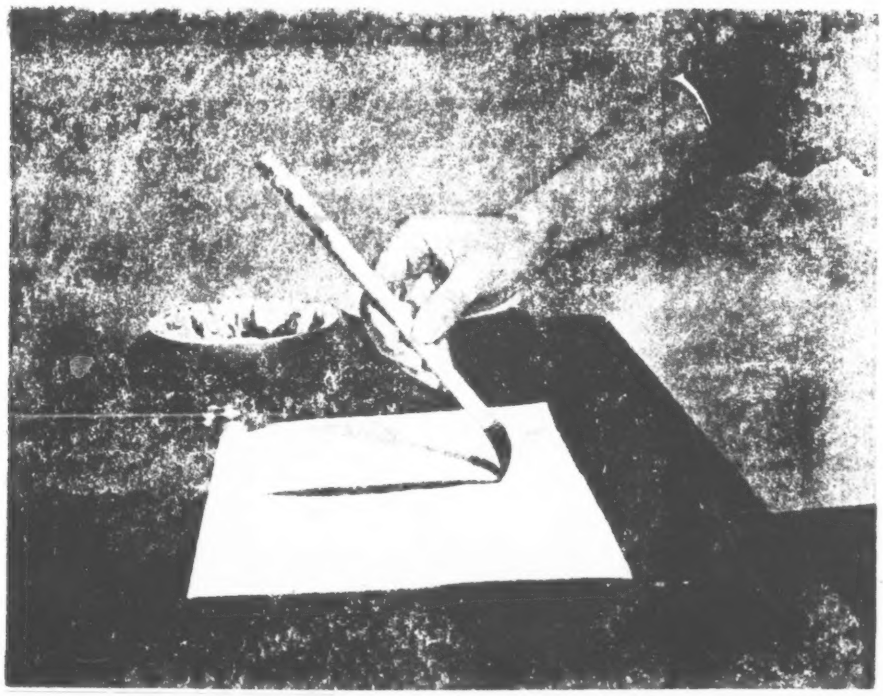
The importance of this practice is to develop a sense of a relaxed grip on the brush as the narrow line is begun, increasing the tension as the brush is pushed against the paper with full force, then relaxing again as the line is completed with a weak-narrow stroke. Also, although the line is begun by using the full arm movement, it is necessary to use wrist action to move the brush into the final narrow segment and then lift it off the paper. (See Figure 41 and pictures on the following page.)

Result of Weak-Strong-Weak Stroke

Figure 41.







In practicing this weak-strong-weak line, both the technique of holding the brush in a position of 90 degrees from the direction the line is moving and the natural position of the brush held parallel to the body should be used. Also, the student should practice making this type of line in all directions.

Technique G

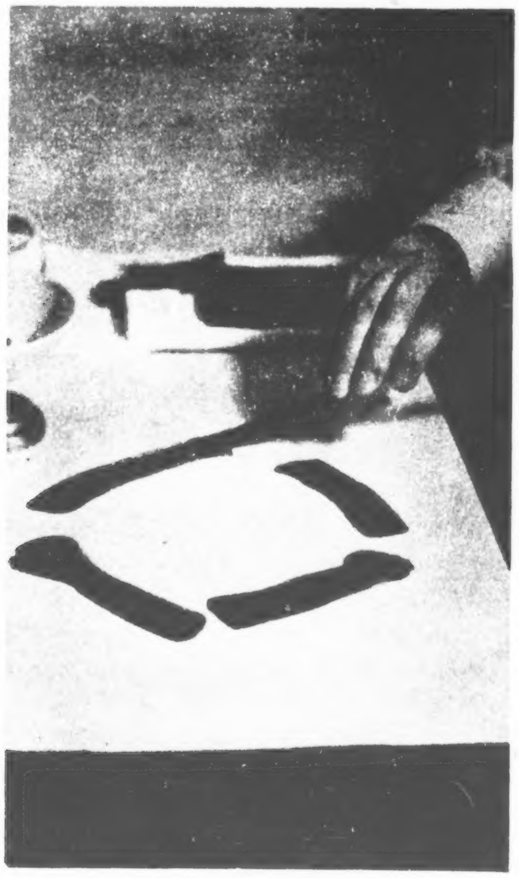
This practice will concentrate on developing the technique of drawing arcs. The basic elements of technique D will be used, but there will be more stress on wrist action in the drawing of arcs.

The brush should be pointed neatly and held in the perpendicular position. The bristles are pushed downward and the brush is moved upward to the right to form a curved line which is one-quarter of the circumference of a circle. Lift the brush from the paper, put it down again and draw another arc that is one-quarter of a circle. In drawing this arc, the wrist moves upward, and the fingers and brush are brought under the wrist. Upon completing this second arc, the brush should be dipped into the waste bowl and then into the medium ink, rather than into the dark ink.

With the brush and fingers under the wrist and the brush held parallel to the body, the student should make the third arc of the circle. Upon completion of this arc, the bristles of the brush should be directly in front of the student. The final arc of the circle should be drawn by bringing the brush around again to a position parallel to the body. Two shades of ink are used in order to give the student an understanding of how these dark and medium arcs or other combinations of the gray shades would be used in drawing flower petals. Also, with the dark-light combination, the student can begin to see how a three-dimensional effect is developed.

It is most important that the side of the brush being used should remain the same throughout the drawing of the interrupted circle. As an aid in guiding the brush this way, the student may begin with the label of the brush showing on the top side of the brush handle. If he is careful to keep the label on top throughout the drawing of the four arcs, he can be certain that he has not turned his brush incorrectly. This technique is particularly important when a consistent and particular shaded effect is desired.

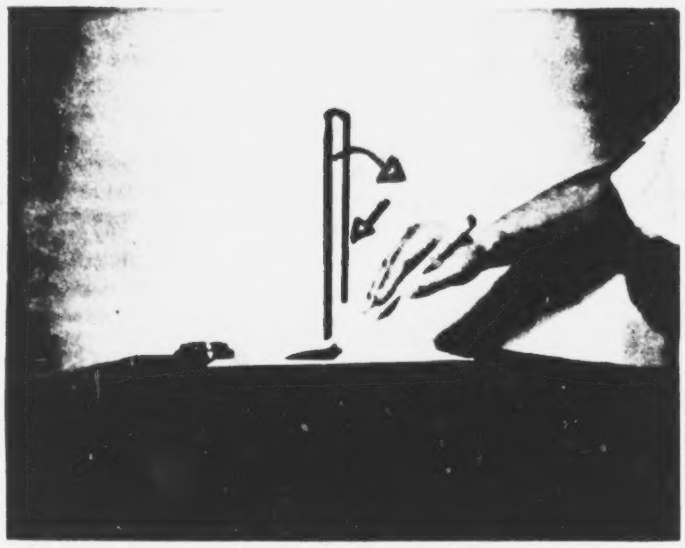
The student should now practice arcs which are one-fifth or one-sixth of a circle. All these arcs are incorporated into the drawing of large-petalled flowers such as poppies or roses, or in the shading of mountains, fruits or animals, etc.



Technique H

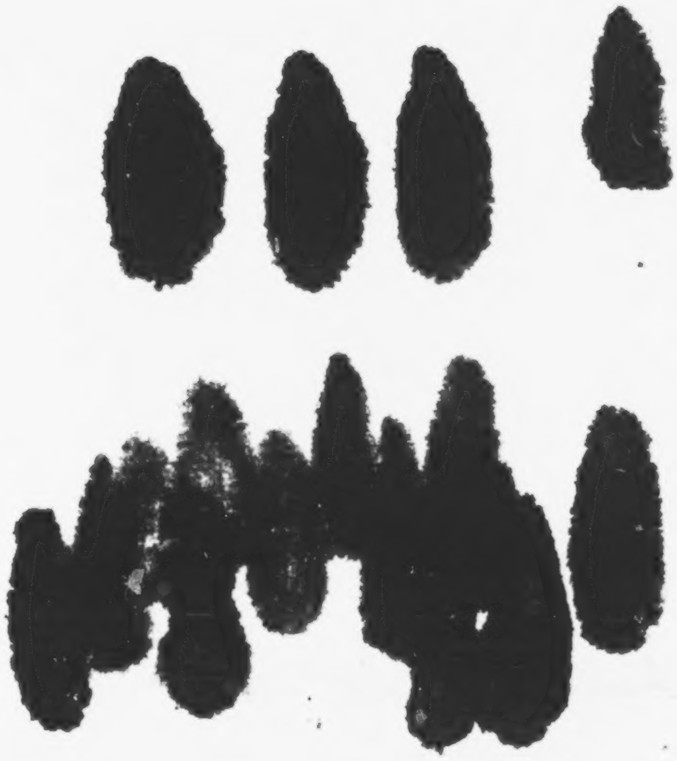
This technique is one in which the brush is used as though one were stamping a wax seal. Holding the brush in a perpendicular position the tip is brought down to the paper, then pressed downward until the full length of the bristles touches the paper. (See picture below.) Then the brush is brought directly back up without moving it along the paper at all.

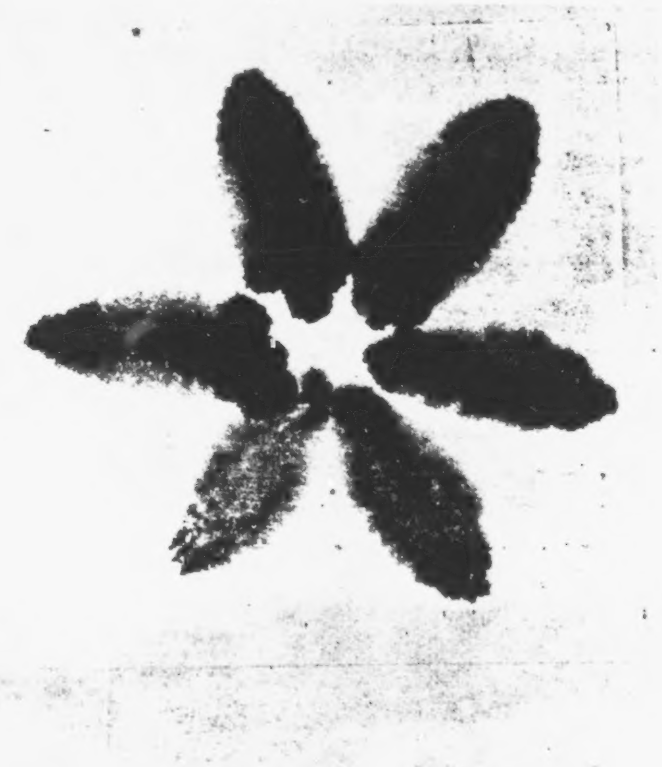
The resultant triangular shape should be practiced, making each triangle parallel to the preceding one. The student should point his brush before making a new triangle, and he should also change the shade and amount of ink on his brush so that he can see the effect of gradations of shades and varied amounts of ink in the row of triangular figures.



This same technique should be practiced pushing the brush upward or to either side to create the triangular shape pointing in different directions. When the student begins painting a circle of these triangular shapes, if he begins with the point of his brush turned inward toward the center of the circle, he should continue to hold the brush in this position. If he begins with the bristles pointing outward, he should maintain this brush position.

In painting landscapes of forests or distant woodlands, a row of these shapes parallel to each other could be used to create a mass of trees.

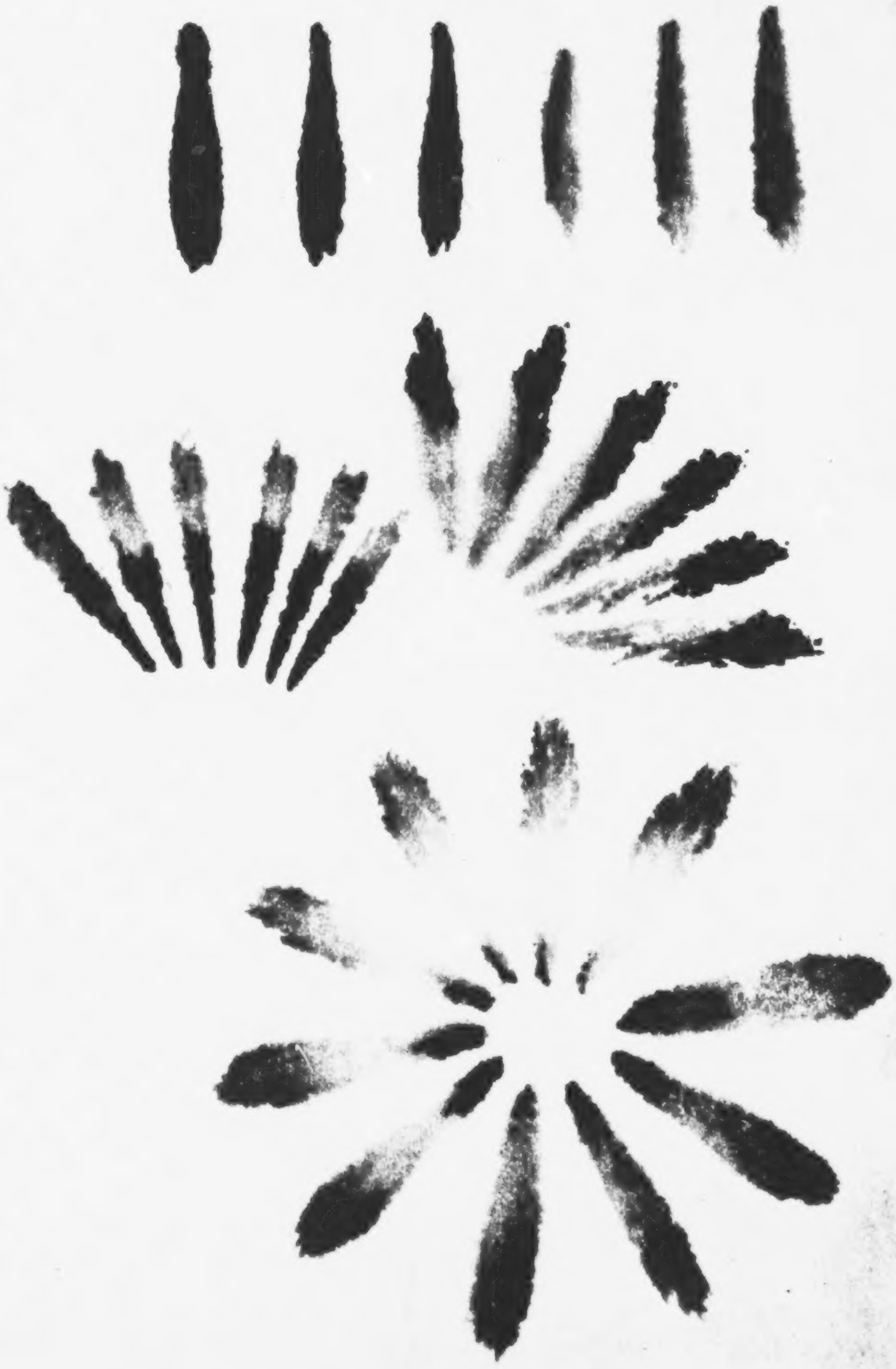




Technique I

The principles of technique I are the same as those of technique H, except that the brush is held perpendicular to the direction of the line, but in a horizontal rather than vertical position. (See picture in Technique H.) Lay the bristles on the paper. Practice making the leaf shapes in a row with each leaf parallel to the preceding one. Practice making these shapes in a circle.

These shapes are used for drawing distant forests. They are also ideal for use in painting narrow-petaled flowers such as daisies.



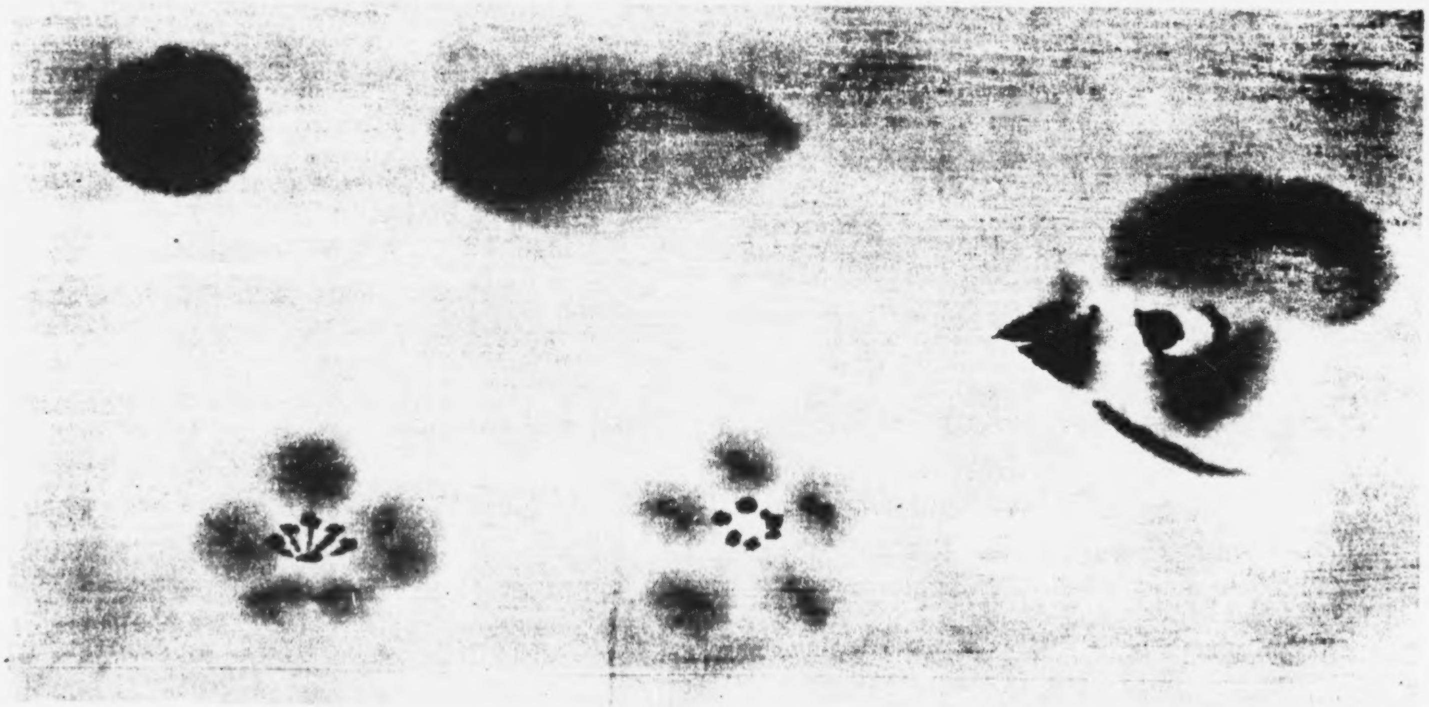
Technique J

Technique J is the most specialized technique in Sumi-E. The resultant pattern is formed by the absorption of ink on the paper rather than by brush movement.

The brush is pointed carefully, and a wet brush, without the excess ink removed, is used. Holding the brush in the perpendicular position, lower it until the bristles just touch the paper. Hold the brush in this position for a moment, then lift it off the paper.

The student will see that, as the paper absorbs this ink, a beautiful ring or spot is created. The amount and shade of ink used and the time the brush is allowed to rest on the paper are the variables which create many different types and sizes of rings or spots.

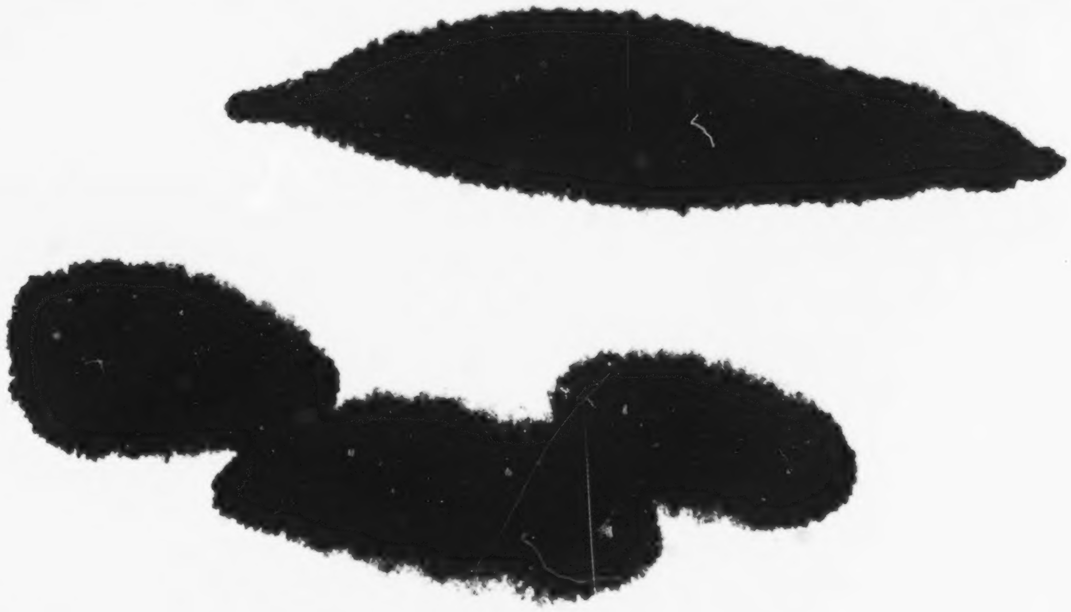
This soft effect could be used when drawing flower petals such as those of the plum. This technique is also used to create the effect of animal fur or a bird's feathered head.

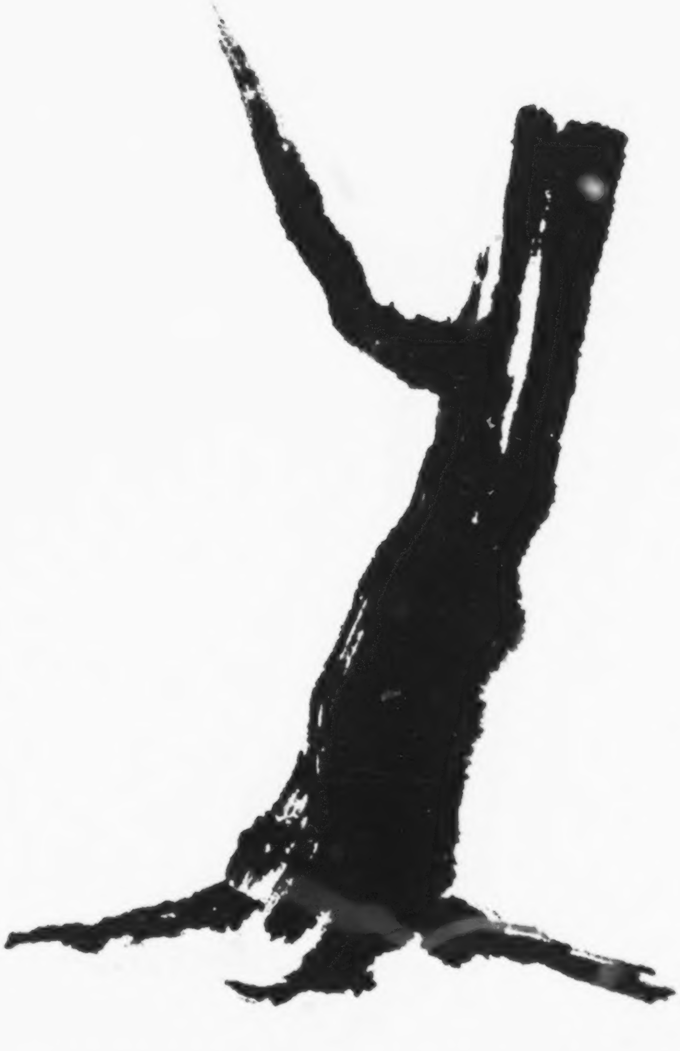


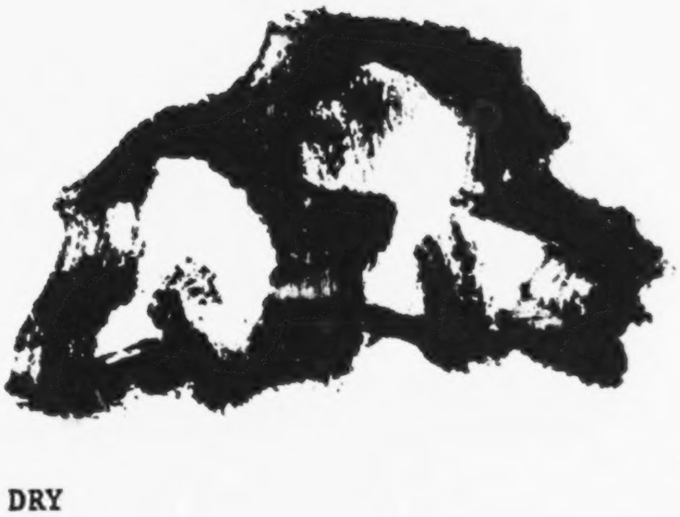
Technique K

This technique is concerned with the amount of ink on the bristles. Throughout this textbook, the terms "wet brush" and "dry brush" will be used. The wet brush is one which has been dipped into the ink and lifted out with so much ink on it that the ink drips from the brush. When using the wet brush, a smeared effect

WET







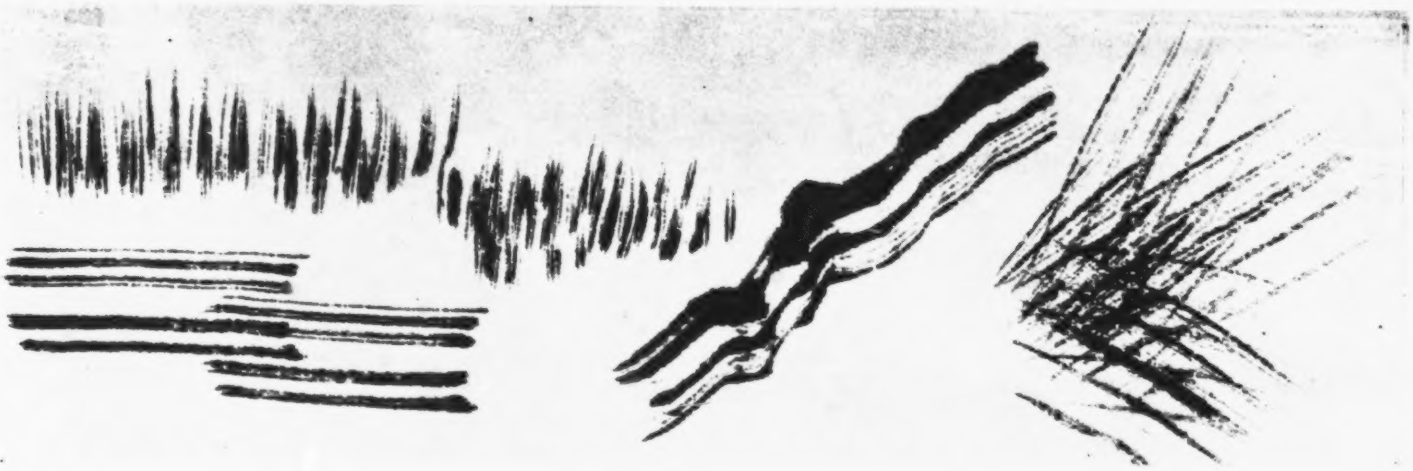
DRY

is created because the excess ink begins to run on the paper. This wet brush technique is used to create a soft effect.

When using a dry brush, the beginning of the line may be dark and wide, but by the end of the stroke the solid line changes to several narrow lines due to the absence of any ink on some of the bristles. This technique is used to create very narrow or sharp lines or very rugged lines.

The dry brush technique is sometimes referred to as "broken brush" technique. This "broken brush" refers to the separating of the bristles either with the fingers or by pushing down on the brush handle hard enough to force the bristles to separate. This separation of the bristles can be rearranged and placed in a few large separate groups or in a finely separated pattern depending on the effect the student wishes to create. This separation may be used with a wet brush as well.

This broken brush technique with a finely separated dry brush is ideal to use when drawing animals with fur. When the dry brush is separated in an alternating pattern of wide-fine-wide groups of bristles, this brush creates the effect of aging wood on tree trunks. (See pictures.)

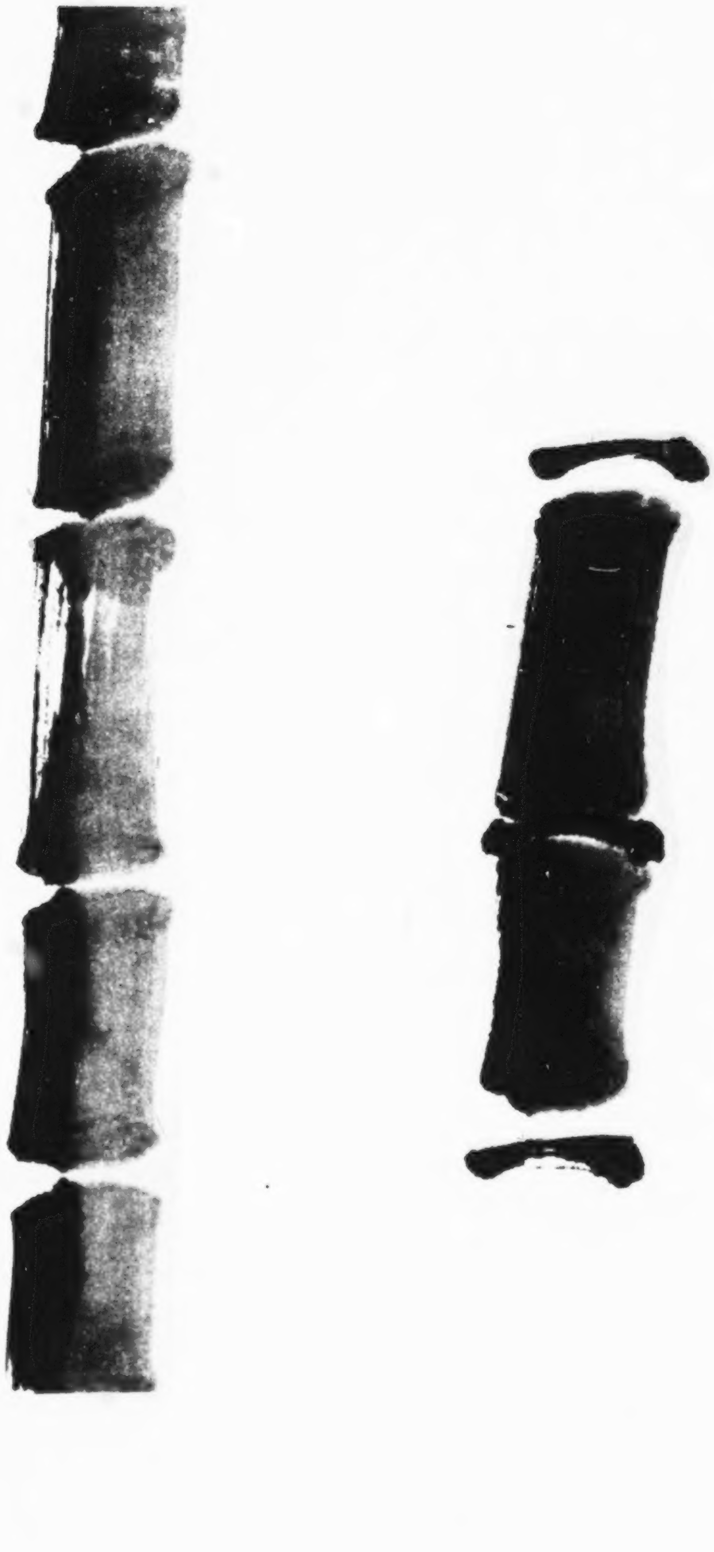


Lesson II. Exercise in Classical Patterns

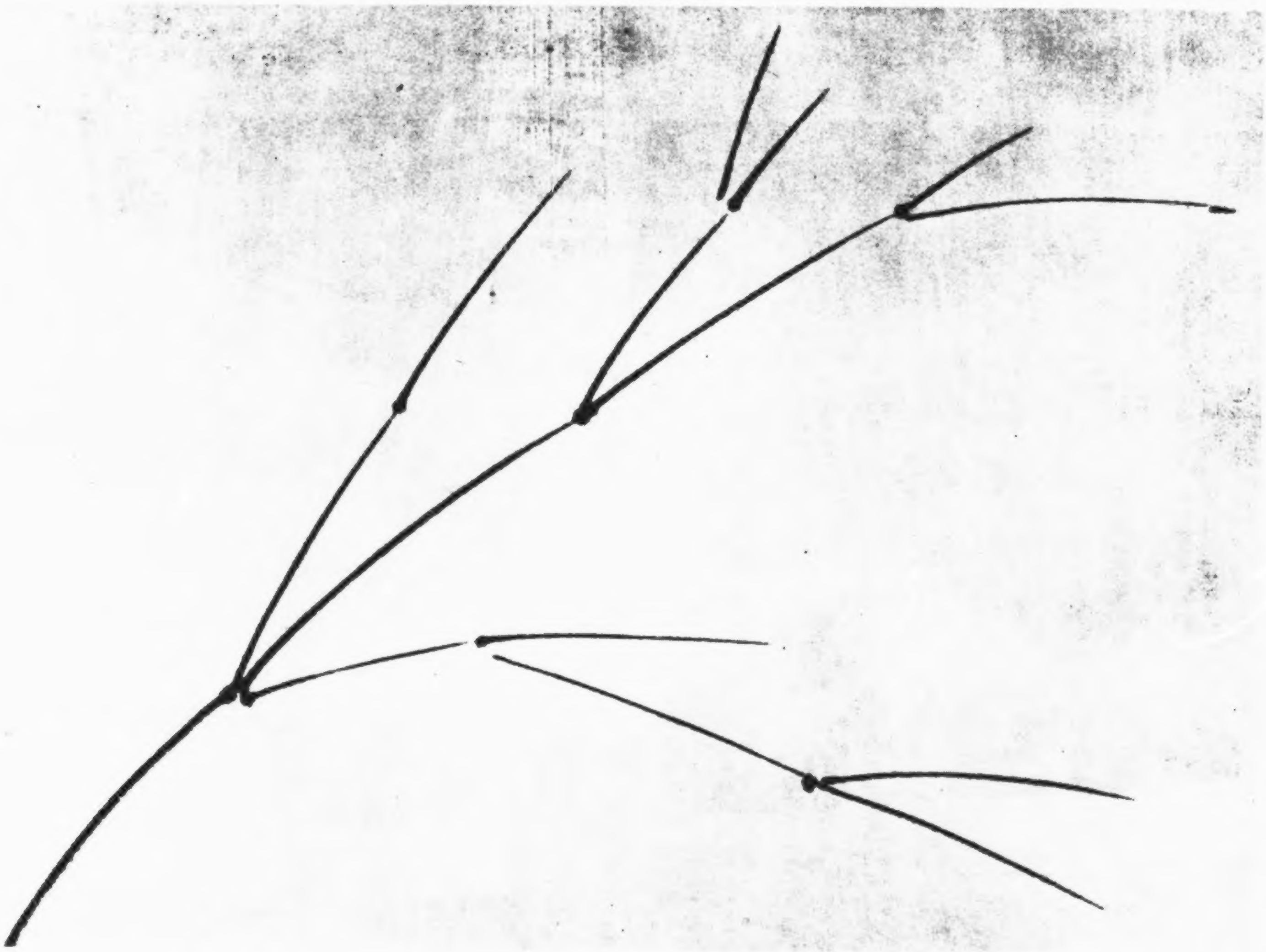
Bamboo

Step one: Using medium ink with the brush tip dipped in dark ink, and utilizing techniques A and B, begin the stroke at the left of the paper starting from outside the paper. The stroke should be made from the bottom of the paper to the top. Some space should be left between each stroke in order to give the jointed effect of bamboo.

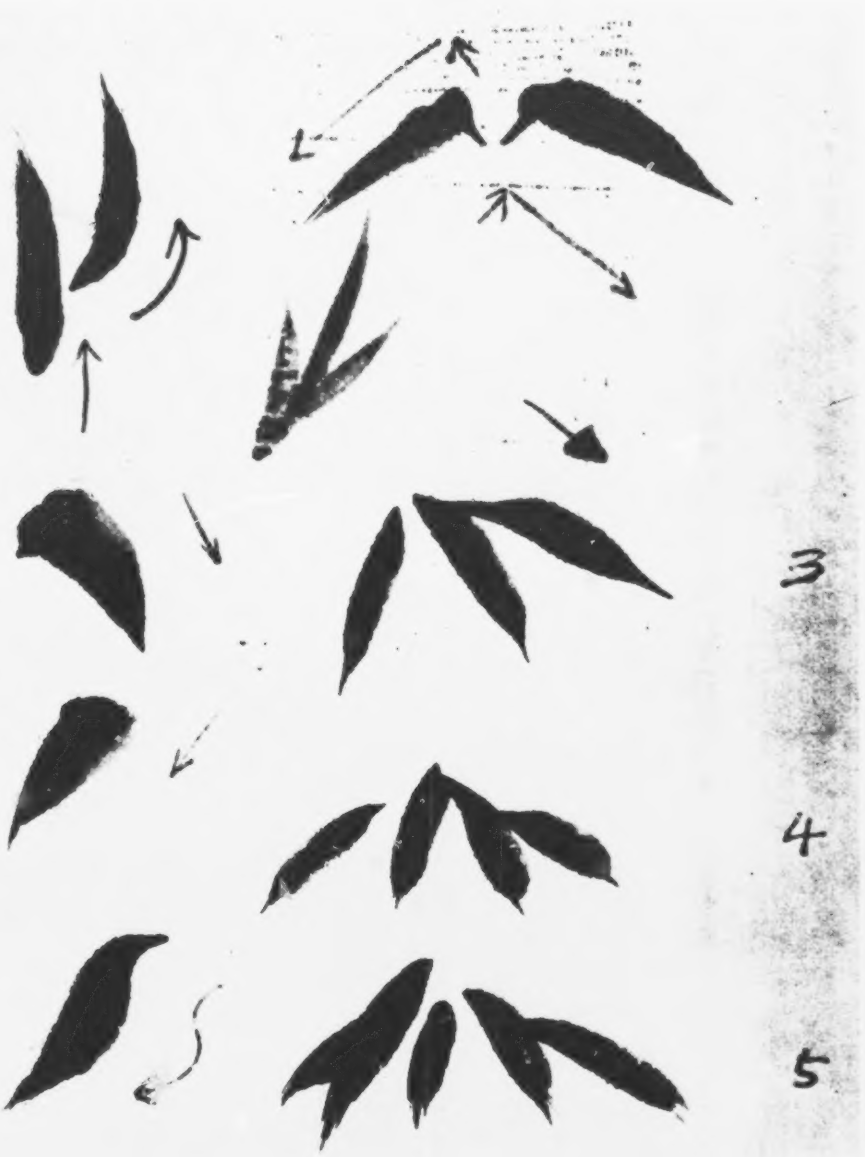
The line between the joints should now be added. These strokes are wide-narrow-wide in order to give a rounded effect. They should be made darker than the stalk.



Step two: A finer brush, with dark ink, is used for the bamboo branches. Even these finer branches should have the characteristic jointed effect of bamboo. Therefore the student should avoid long, continuous strokes. These branches do not have to be drawn directly next to the joint line, nor even exactly to the side of the stalk.



Step three: Bamboo leaves are now added. Technique F is used in painting leaves. The student should first practice painting leaves with light ink. These sets of leaves, which may include three, four, or five leaves, do not have to be placed at each end of the branches. The student should vary the number of leaves in each set, their placement, the tone of ink used, and the direction in which they grow. Mature bamboo leaves grow downward, and new young leaves grow straight upward.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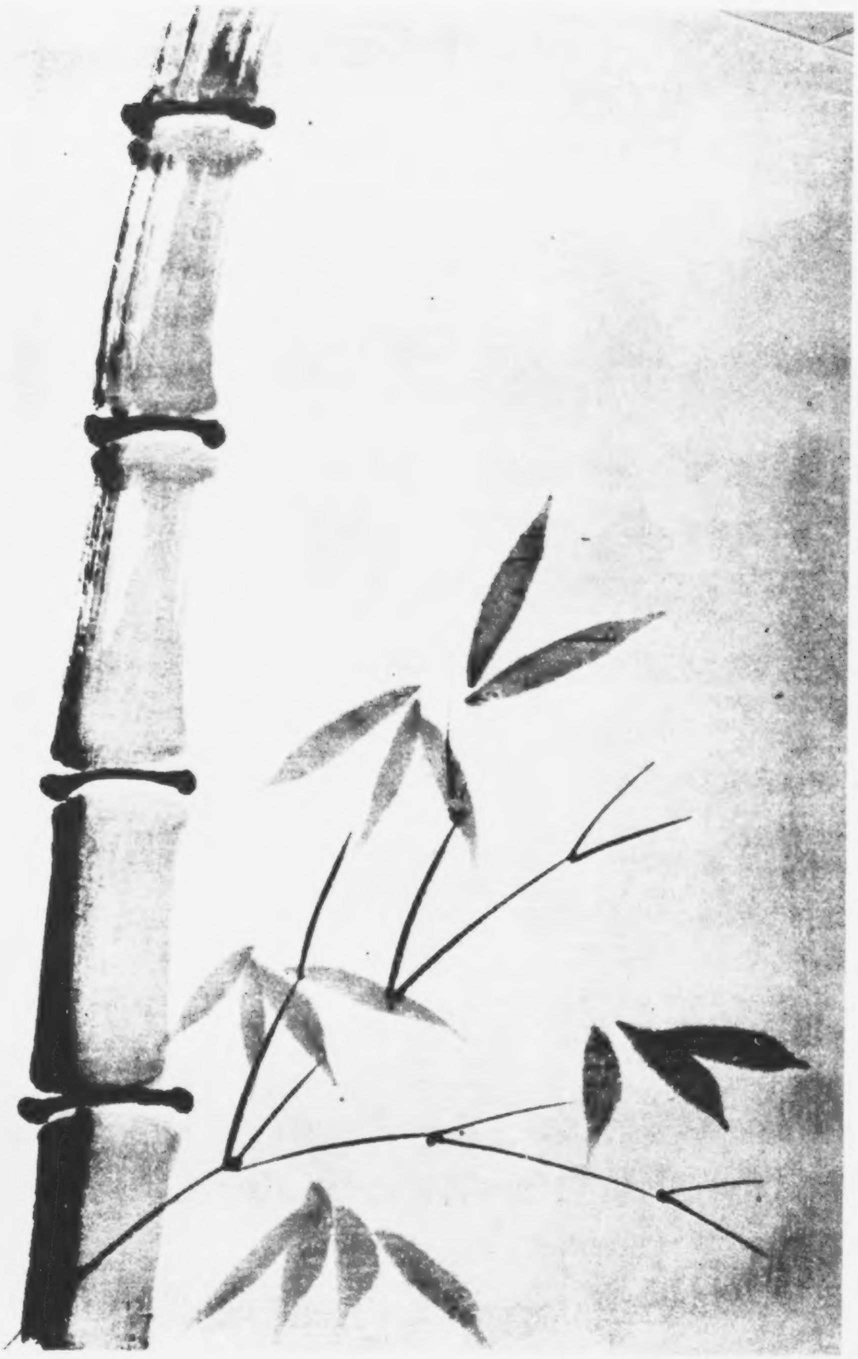
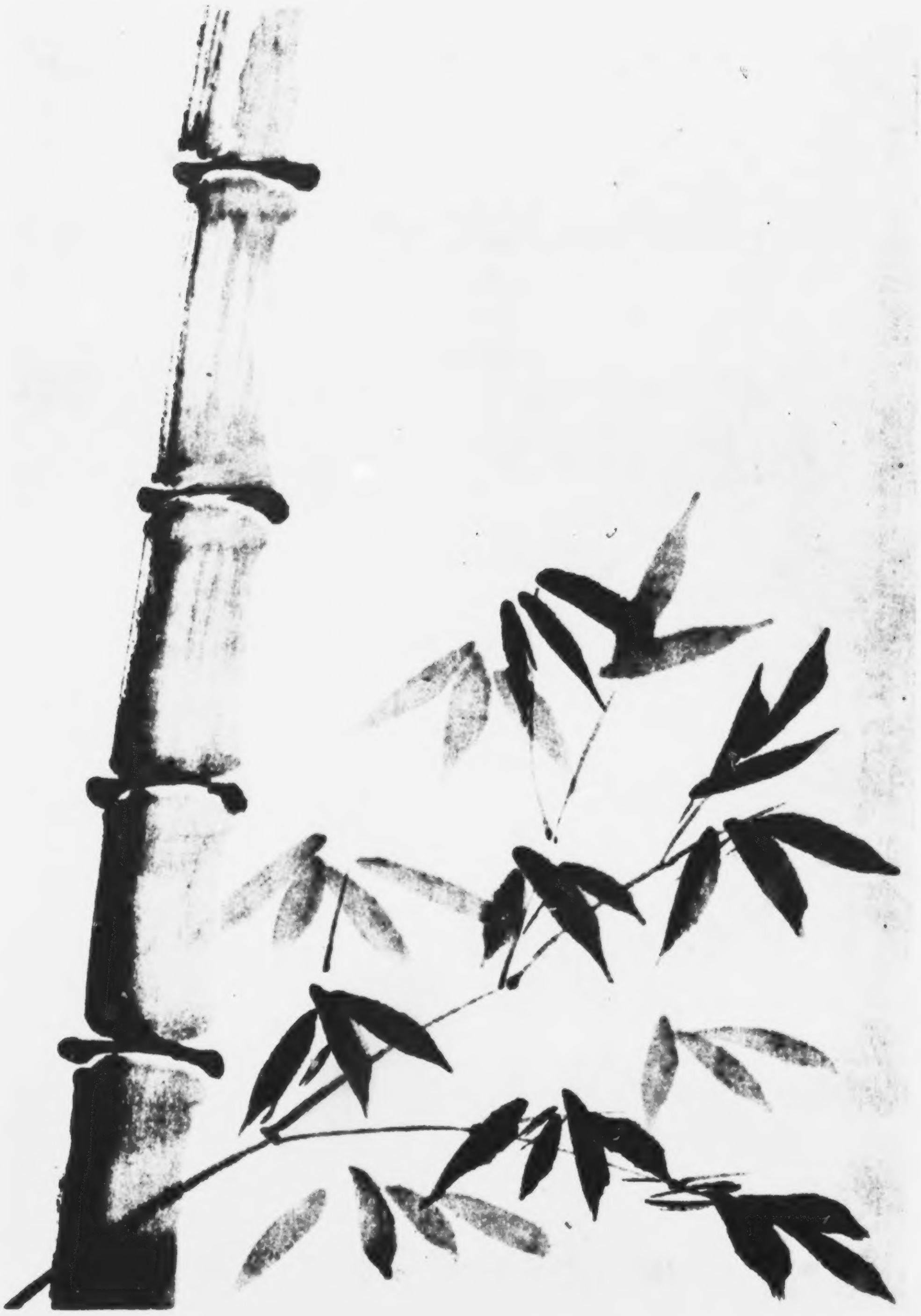
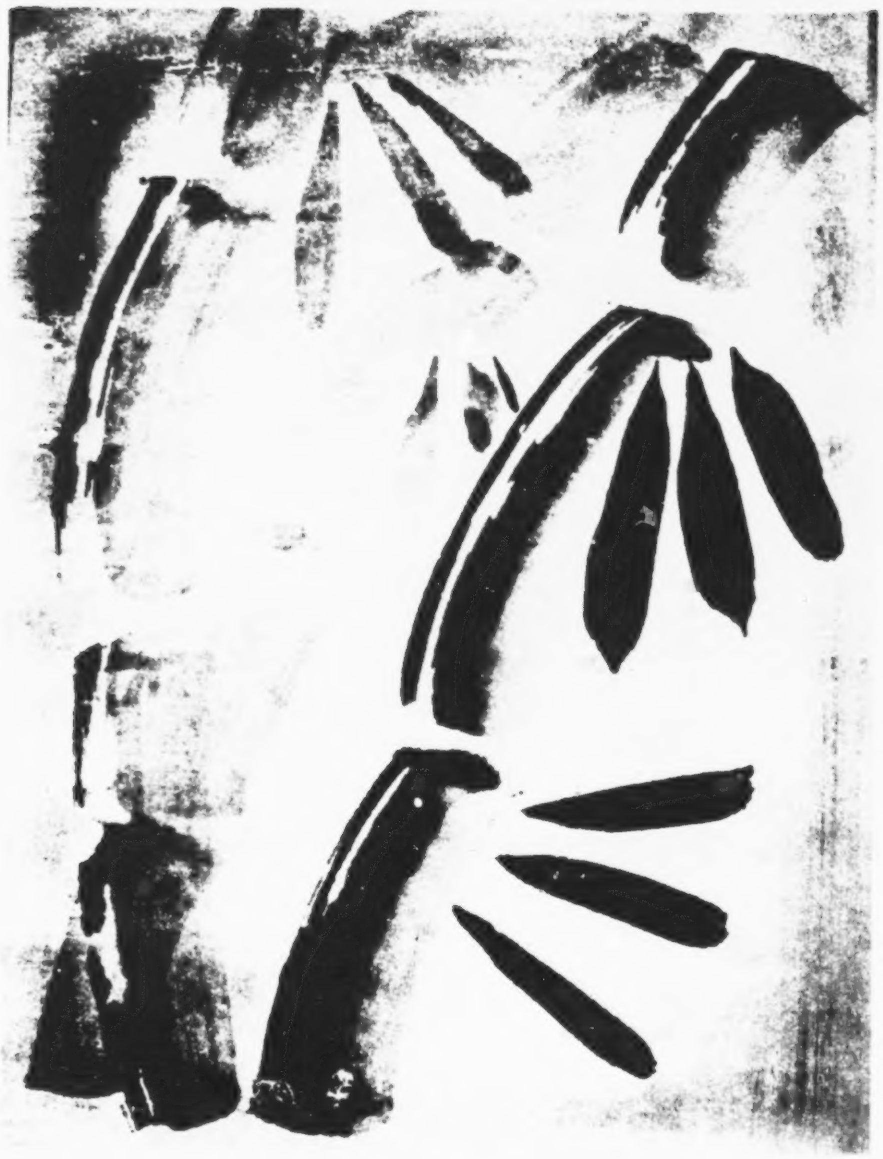
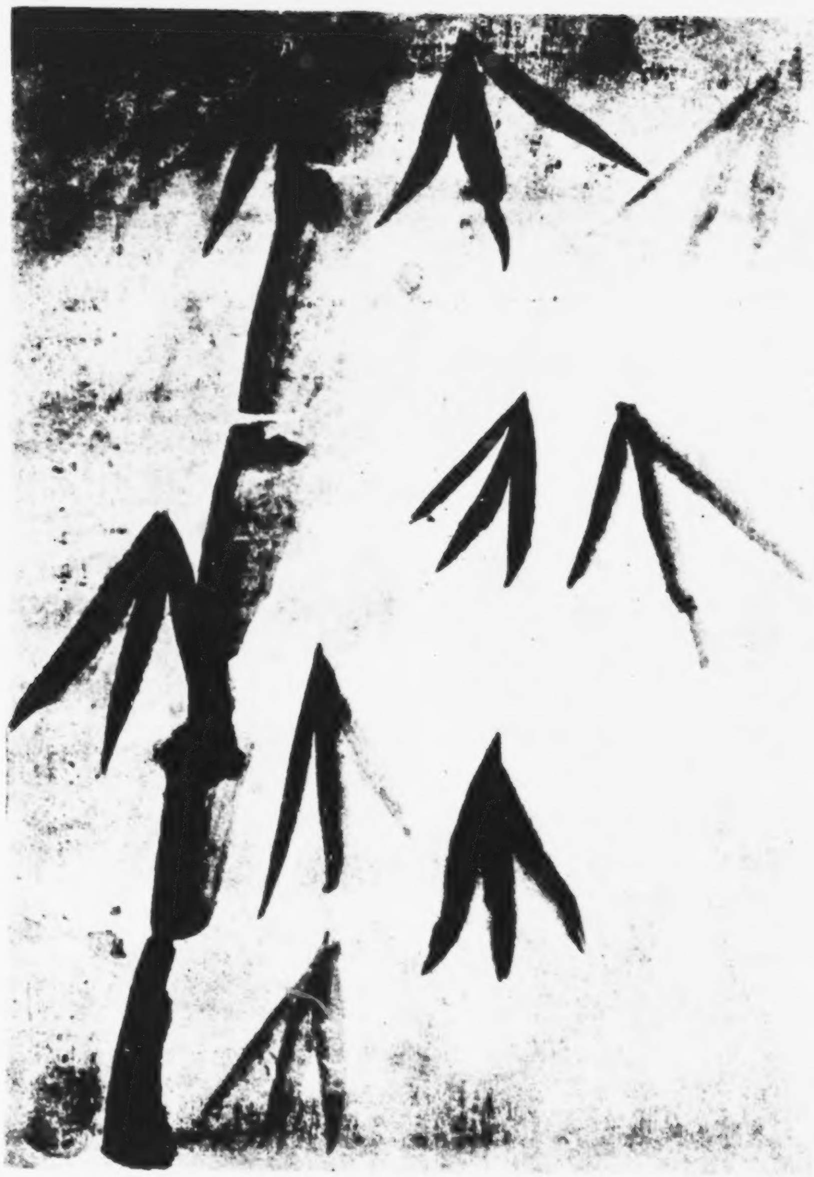






The student was successful in creating strength and power in his painting of bamboo stalks. It is important to paint the stalks with definite separation between the strokes. If there are two or more stalks side by side, these separations in the stalks should not be evenly matched. In this painting, the placement of the leaves is artificial.

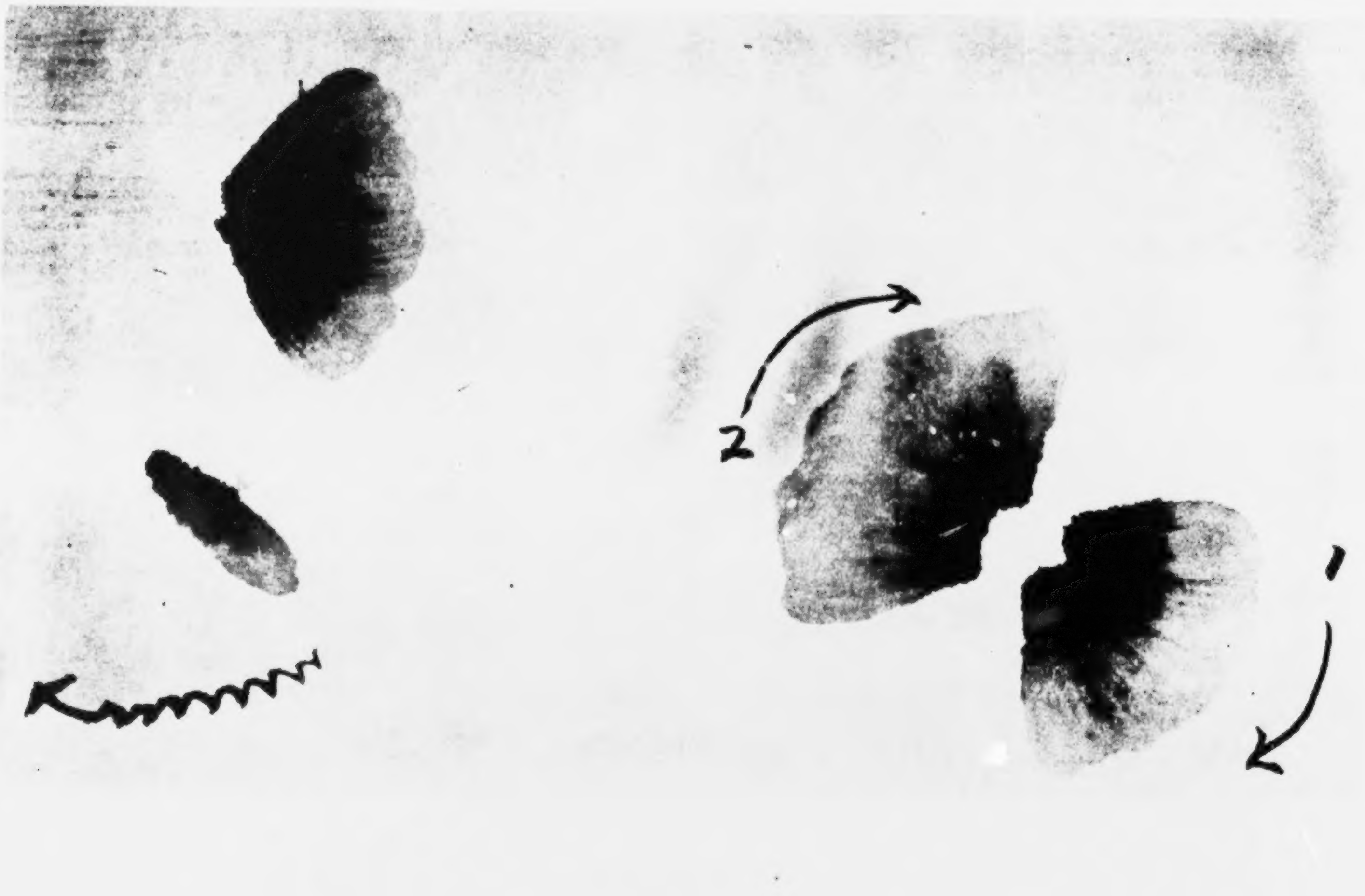


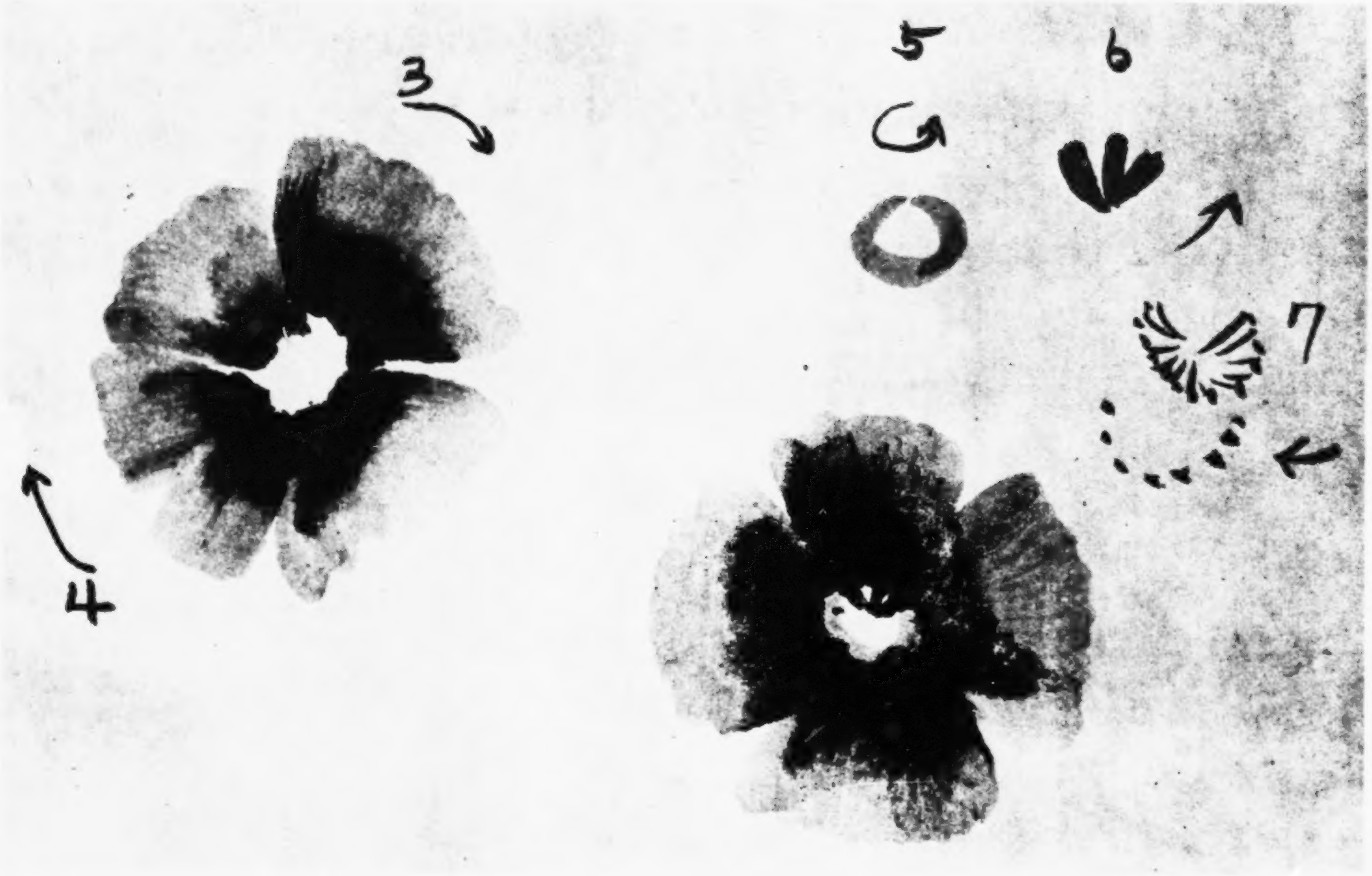
This student's painting of bamboo is unsuccessful because the composition was not well-planned. There are too many groups of leaves, and they are spaced over the entire painting. Also, each group of leaves is too similar to the others. It is important to vary the number of leaves in each set.

Poppy

The poppy is an ideal subject for the elementary Sumi-E student. The painting of poppies provides excellent practice in technique G used in combination with technique C. A slight vibration is used in these strokes to reproduce the poppy's texture which resembles crushed tissue paper.

Step one: Dip the brush into the light ink, then touch the tip into dark ink. As shown in the diagram the full length of the bristles is used, with a slight vibration as the brush is moved through one quarter of a circle. When this petal is completed, another petal is painted directly opposite it, rather than continuing on around the circle.



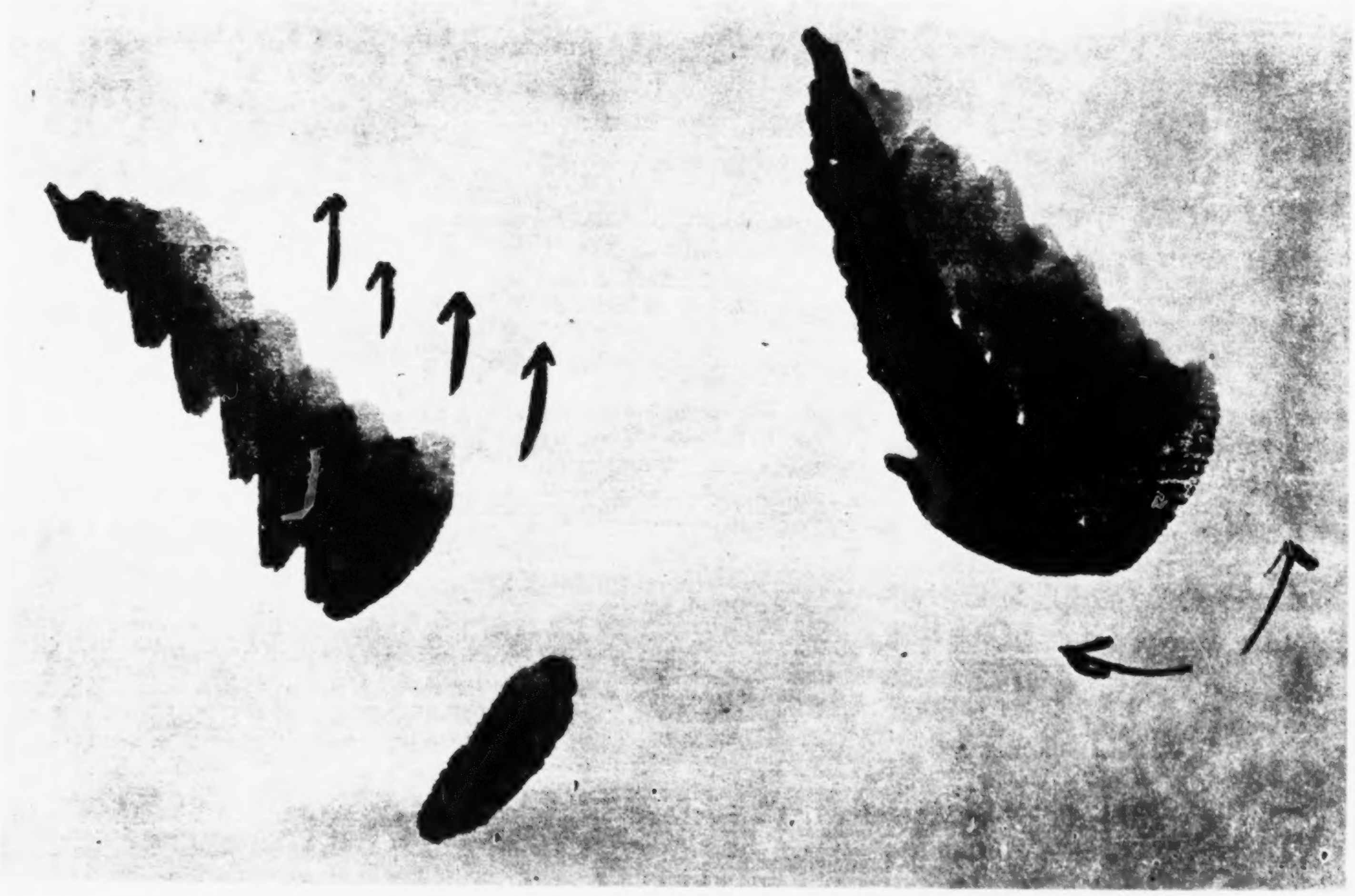


Step two: The third and fourth strokes complete the four-petal flower. The tone of ink used for each petal should be varied slightly, and there should be a small amount of space left between each petal.

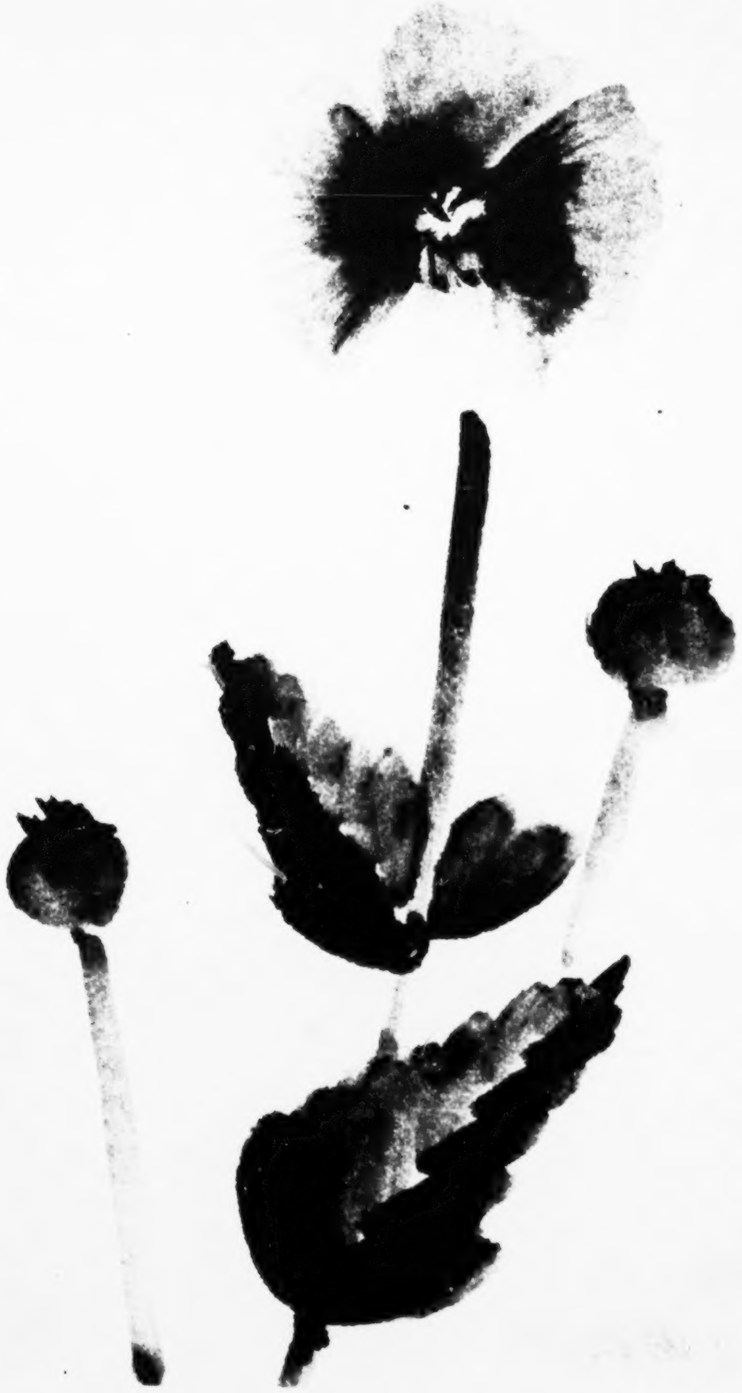
The student should now add stroke five which forms the center of the flower. Light ink should be used for this stroke.

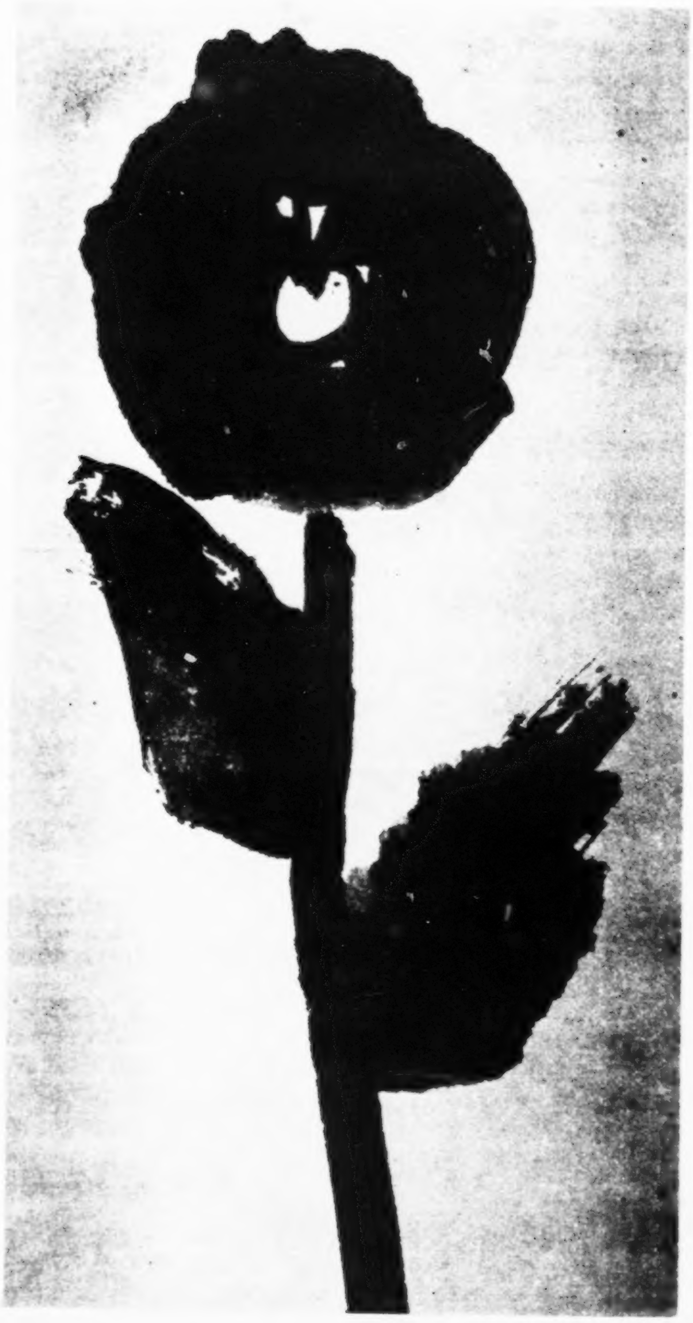
Strokes six and seven should be done with a fine brush and dark ink. These strokes complete the center part of the flower.

Step three: Now the student should practice making the poppy leaves. Again technique G is used with greater vibration. Medium ink should be used for one side of the leaves, dark ink for the other side. These strokes should be larger and wider at the top of the leaves, tapering to a point with gradually smaller strokes.



Step four: Following this practice of the flowers and leaves, the student should attempt to compose a painting with flowers, seed pods, and buds in combination with well-planned empty space. The student should experiment in painting flowers positioned at varied angles.





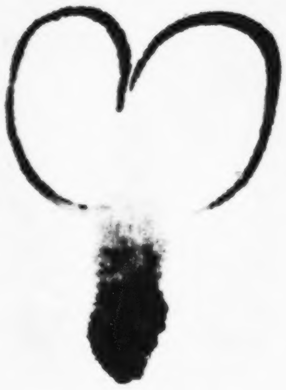
This student has failed to make use of technique C, the variation of light to dark tones in one stroke. The petals should have been painted with more vibration to bring out the characteristic texture of poppy petals.

Lesson III. Exercise in Drawing Animals Using Classical Patterns

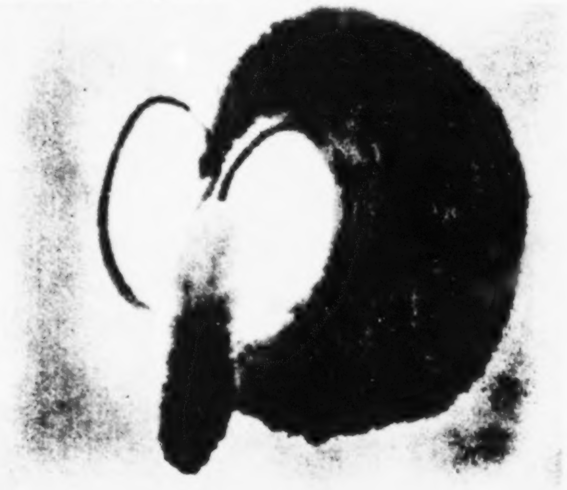
Mouse

Step one: The student should begin by drawing the mouse's face. Using medium ink (with excess ink removed from the brush), dip the brush tip in dark ink. This dark portion will form the mouse's nose. With the brush held in the perpendicular position, as in technique H, press the brush forward with the tip pointing toward the student.

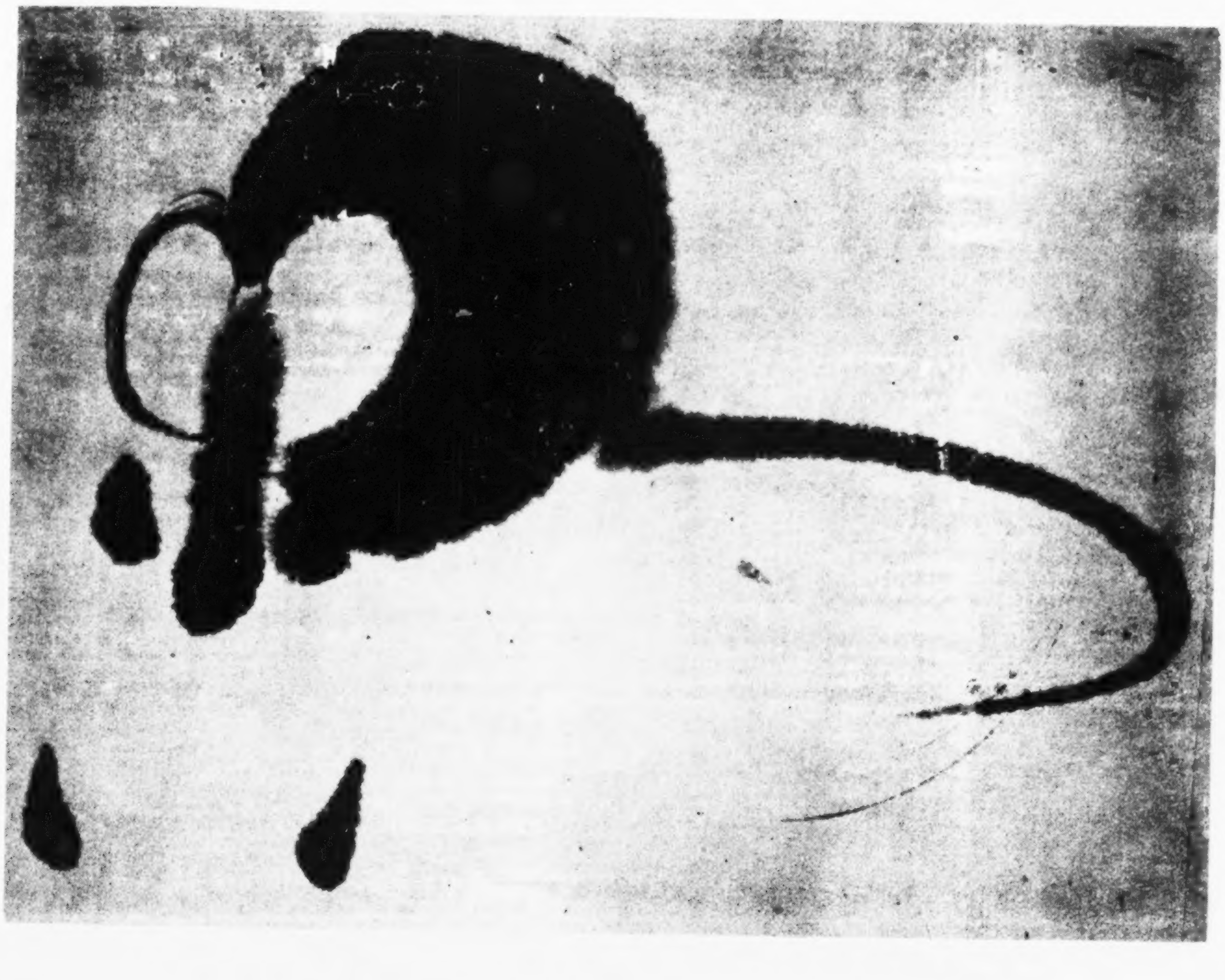
Step two: The outline of the ears is drawn using medium ink.



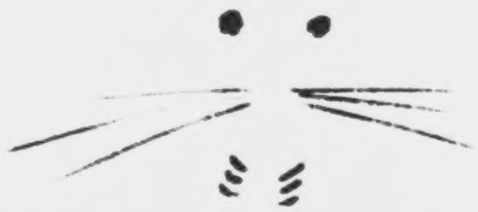
Step three: Medium ink is used for drawing the mouse's body. The brush should be placed between the ears and moved around them as in technique D, ending at the nose.

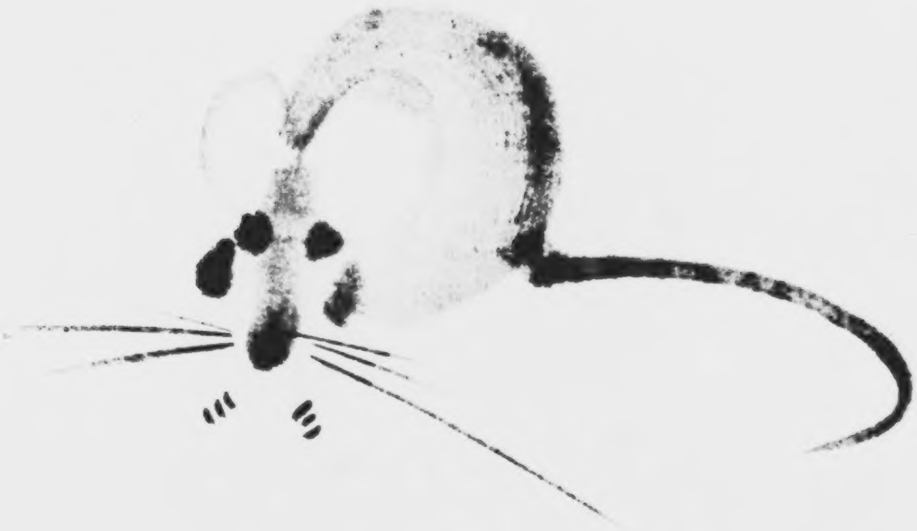


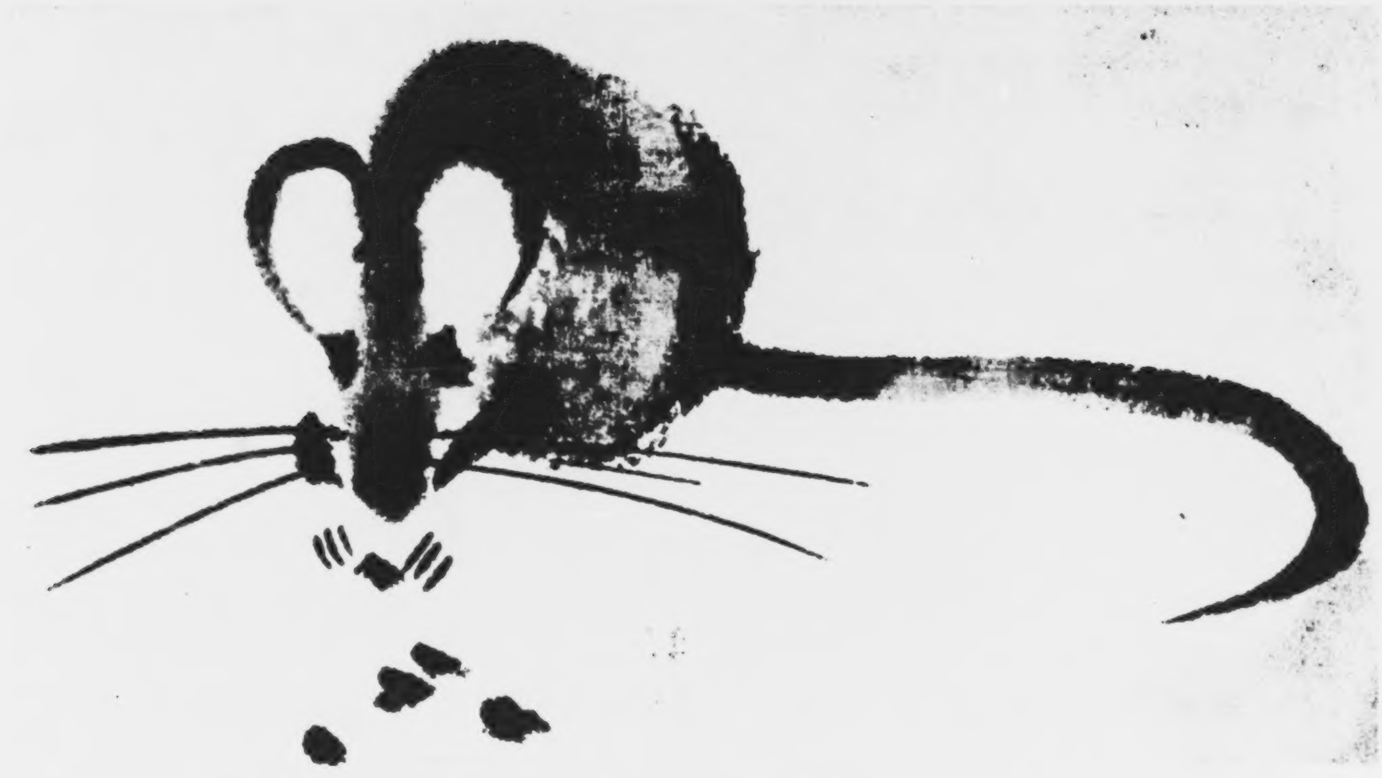
Step four: The line of the tail is now drawn with the medium ink. Slightly darker ink is used to make two dots for the front legs.

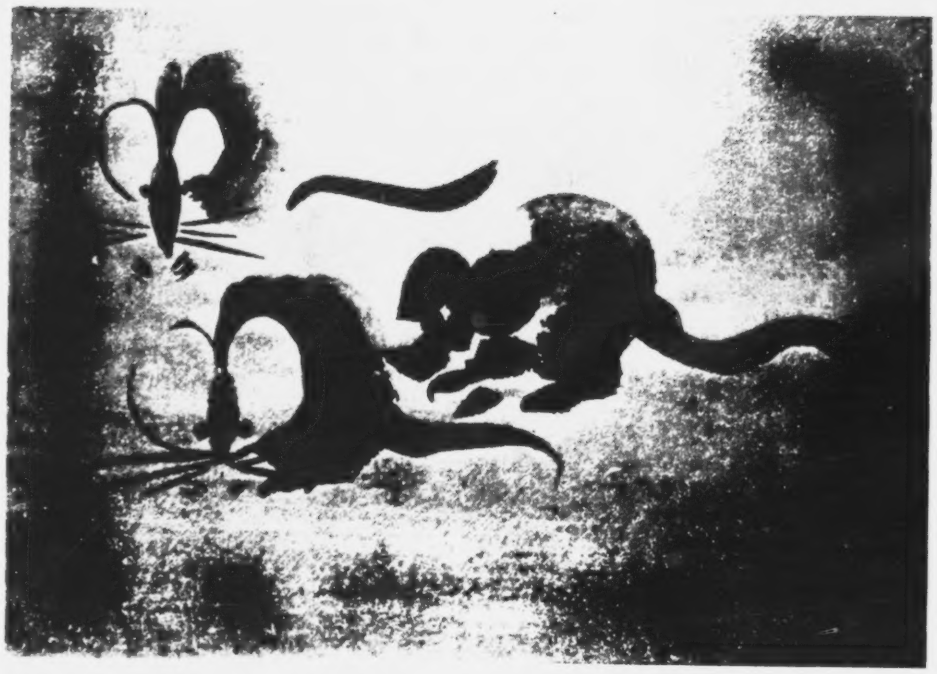


Step five: A finer brush and dark ink are used to paint the eyes, whiskers, and tiny claws. Finally, the same brush is used to make small dots on the tail.





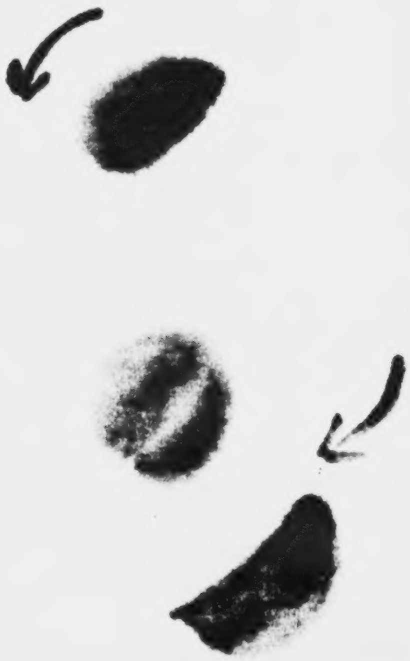




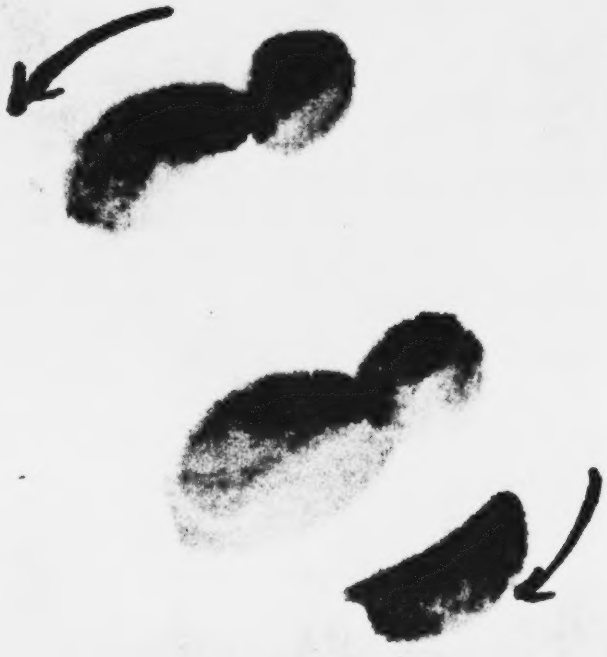
The mouse at the right center of this painting was drawn before the student was instructed in the Oriental technique of painting mice. His immature brush technique has caused him to create a heavy, weighty animal with characteristics unlike a tiny mouse. The second mouse, at the left center, was drawn after the student had been given instructions in the Sumi-E method. This mouse appears a bit more life-like. By the third attempt, the student was successful in using the Sumi-E techniques to create very realistic characteristics of a mouse.

Sparrow

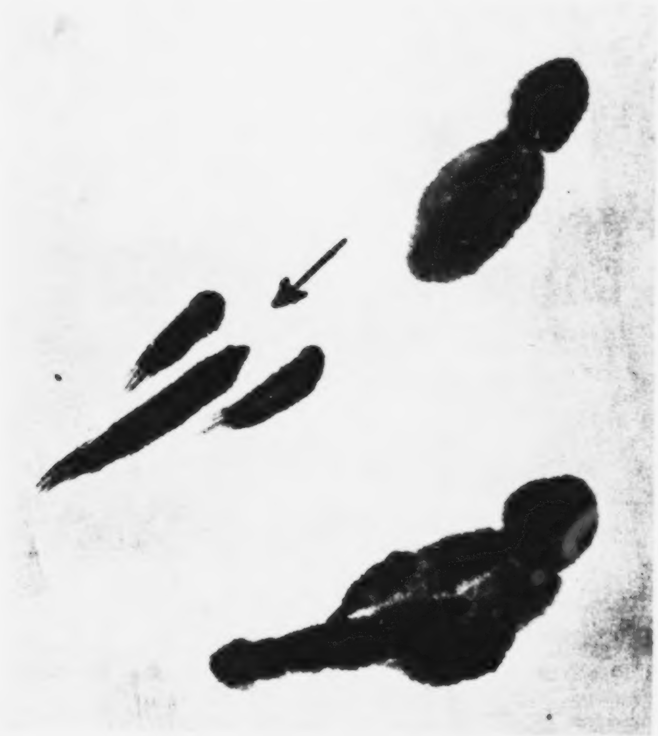
Step one: The sparrow's head is drawn with medium ink using the stamping technique, technique H, making it a slightly short stroke. A second, similar stroke is made which then forms the entire head of the sparrow.



Step two: For the body, the same stroke as in step one is used, making it slightly longer and wider. Two of these strokes form the body.

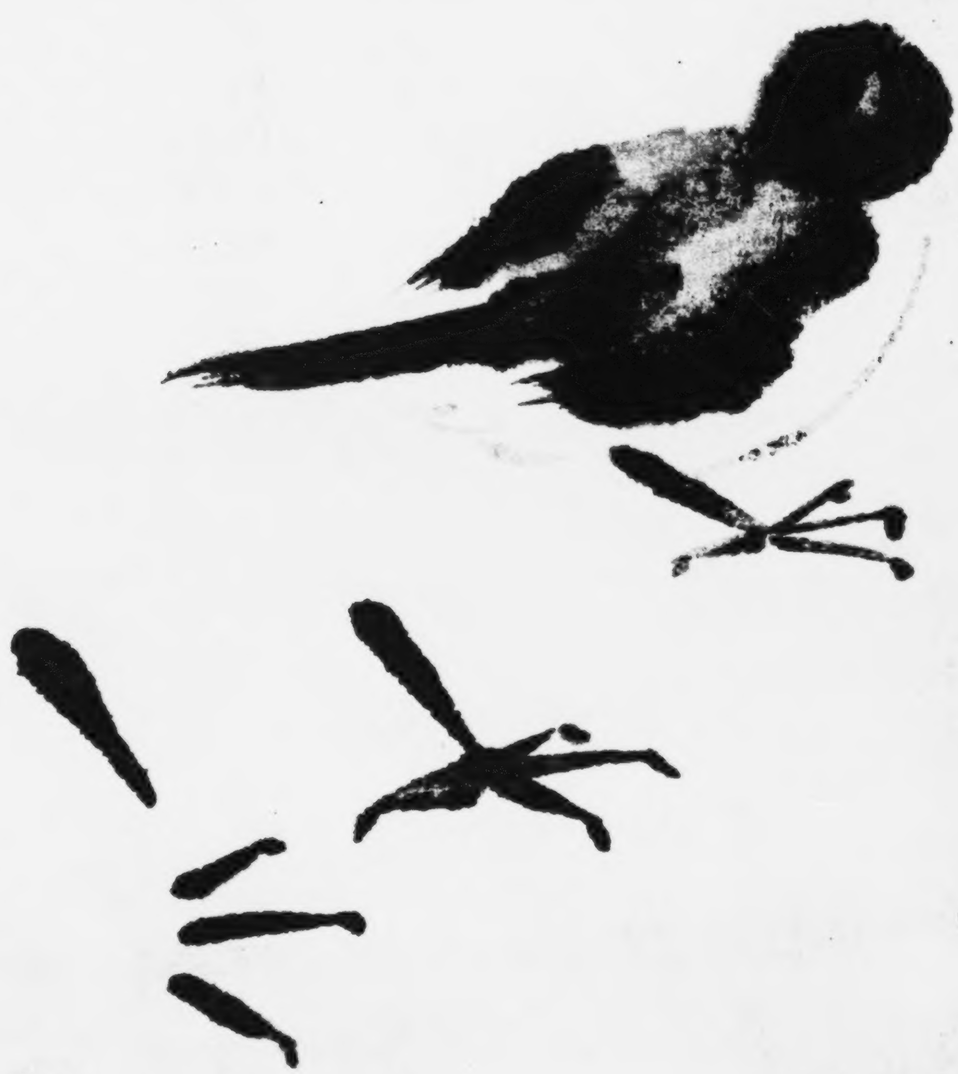


Step three: Now the student should use darker ink to add the wings and tail. A stroke is made from the center of the body to the left and slightly upward. The same type of stroke is used to form the wings.

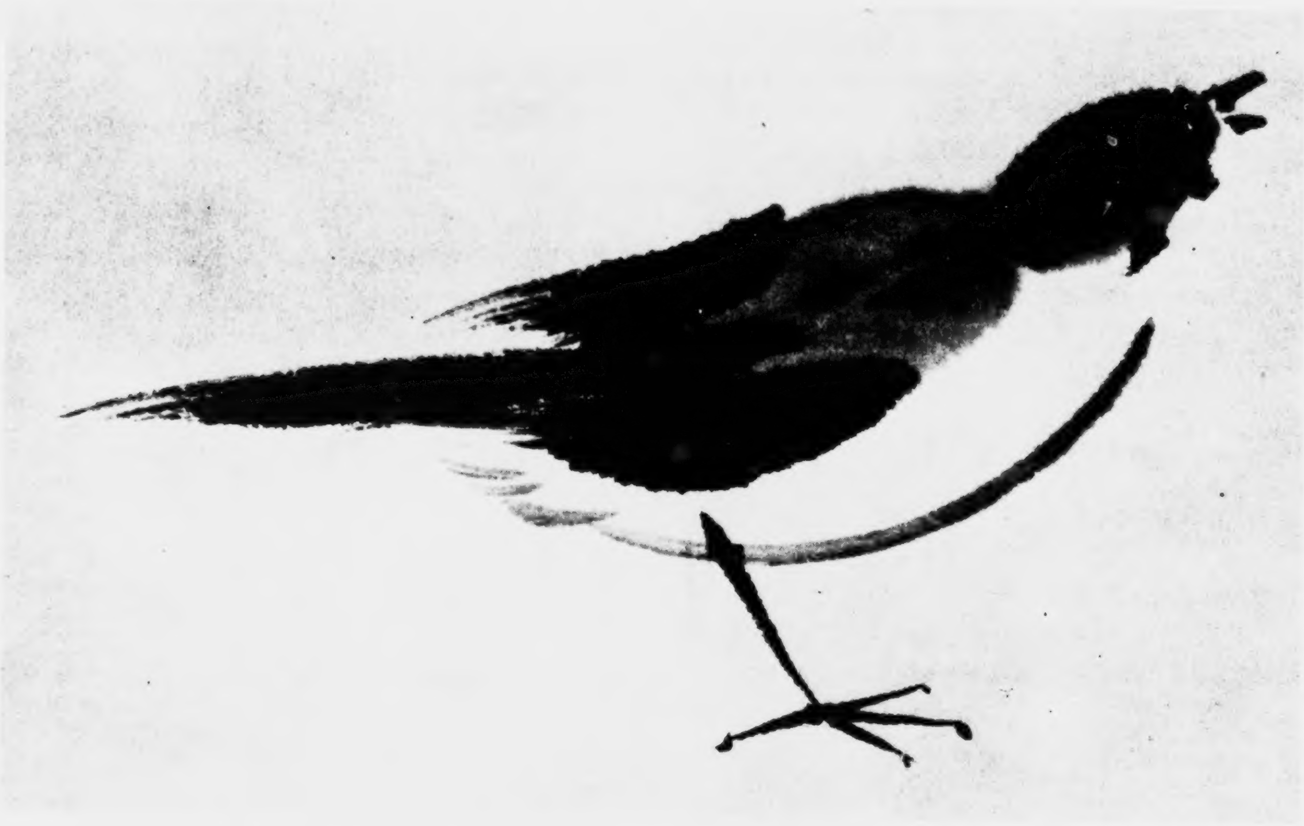


Step four: Light ink is used to draw the outline of the chest. At the end of the stroke, near the tail, short strokes should be made to create a feathered effect.

Step five: Dark ink and a dry brush are used to draw the legs. This line of the second joint of the leg is wider at the top. The claws are added, using strokes that are wide at the beginning and narrow at the end.

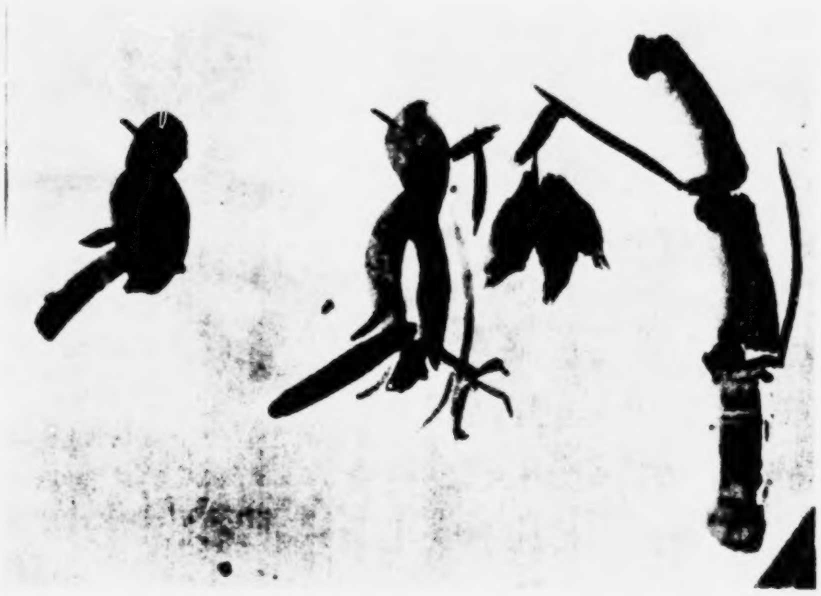


Step six: Dark ink is used for the beak, the eye, and the dark markings on the face.



In drawing mice or birds, the student should take advantage of the smearing effect of rice paper which aids in creating a furry texture. A dry brush is used for the bird's legs and the mouse's whiskers in order to create a contrast of the sharp lines against the soft effect.

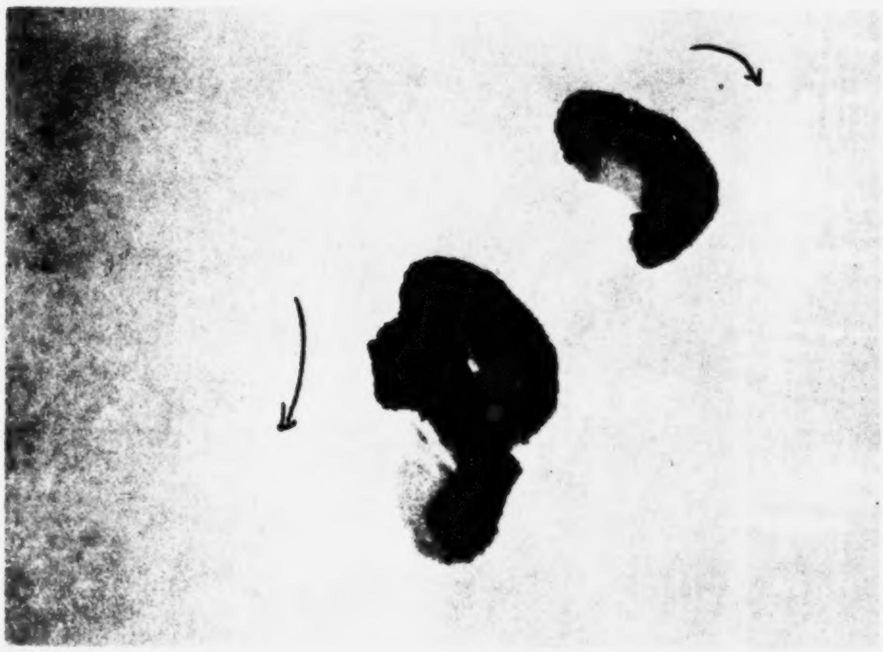
This example shows that the student has tried to combine a stalk of bamboo and birds, which he has just learned to paint. Since the student was mainly interested in the practice of painting birds, he has placed the first bird in the center of the paper. Then he attempted to add the bamboo. Because he did not plan his composition, not enough space was left for the bamboo stalk and branches. The size of the objects and their placement must be planned in advance. Because the bird was drawn so large, one brush stroke was not wide enough to form the entire body, and an unnecessary white space is left. Also, only light and dark tones of ink were used, and subtle variations of tones, which would make the bird appear more lifelike, were ignored. With the second bird, the student attempted to make it a more correct size, but he has still neglected to use a variation of ink tones. Thus, even the smaller bird looks very flat and unrealistic.



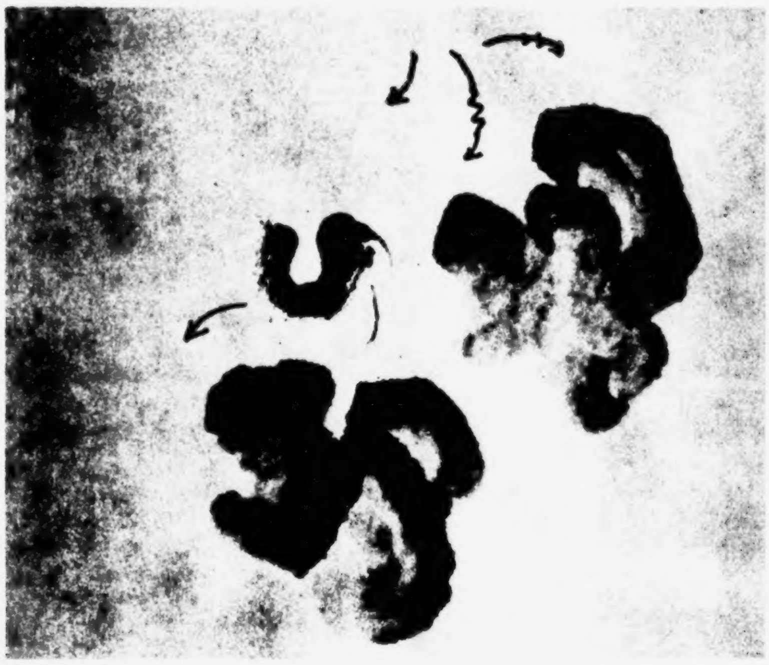
Lesson IV. Exercise in Still Life Using Classical Patterns

Grapes

Step one: In painting grape leaves, the student will gain experience using the brush in an unusual way. Technique A, step 4, is used with a slight vibration to the brush. Medium ink is used with the tip of the brush dipped in dark ink. The first stroke is made from a center position, curving to the right and downward. The second stroke is slightly longer and is again curved downward.

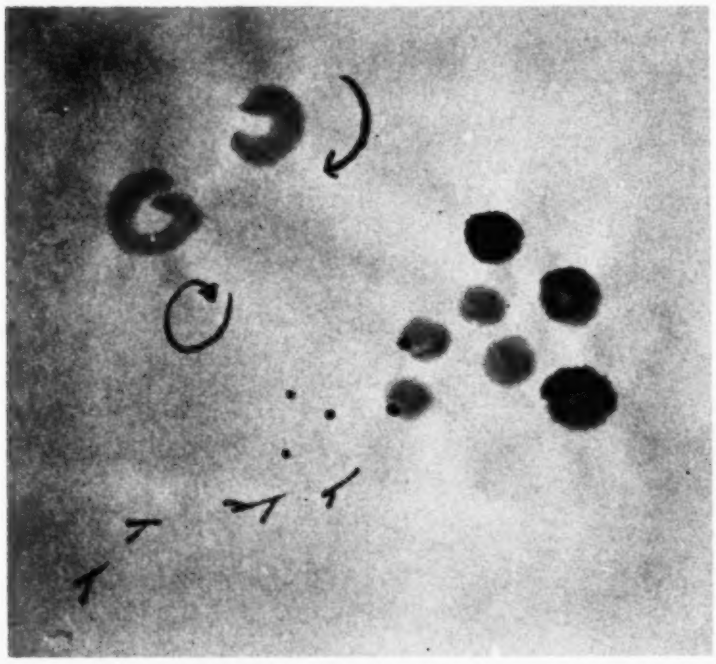


Step two: A similar stroke is used for the third stroke but is curved downward and to the left. The fourth stroke is curved upward to the left. The student should leave a space at the top of the intersection of the four strokes to allow for the placement of the stem.

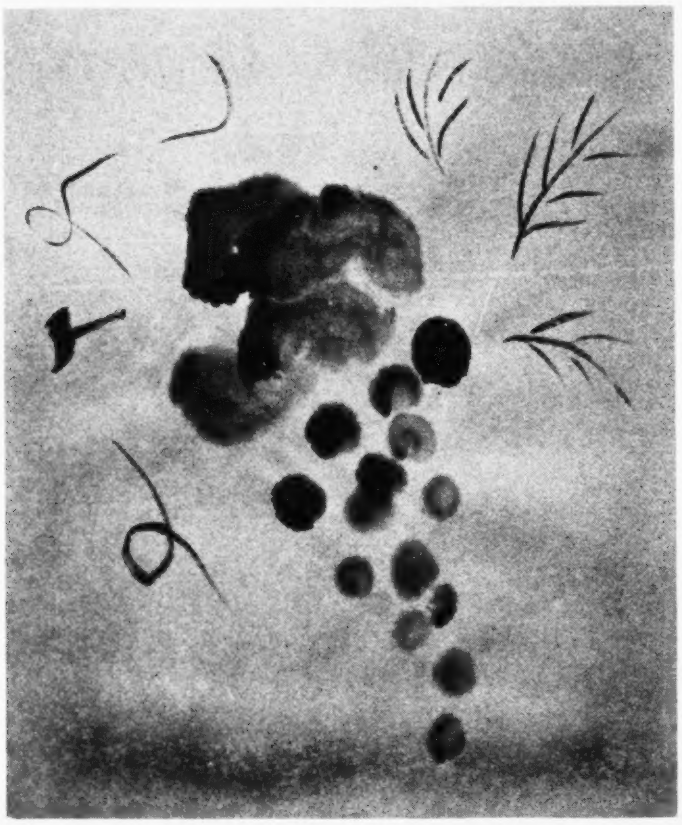


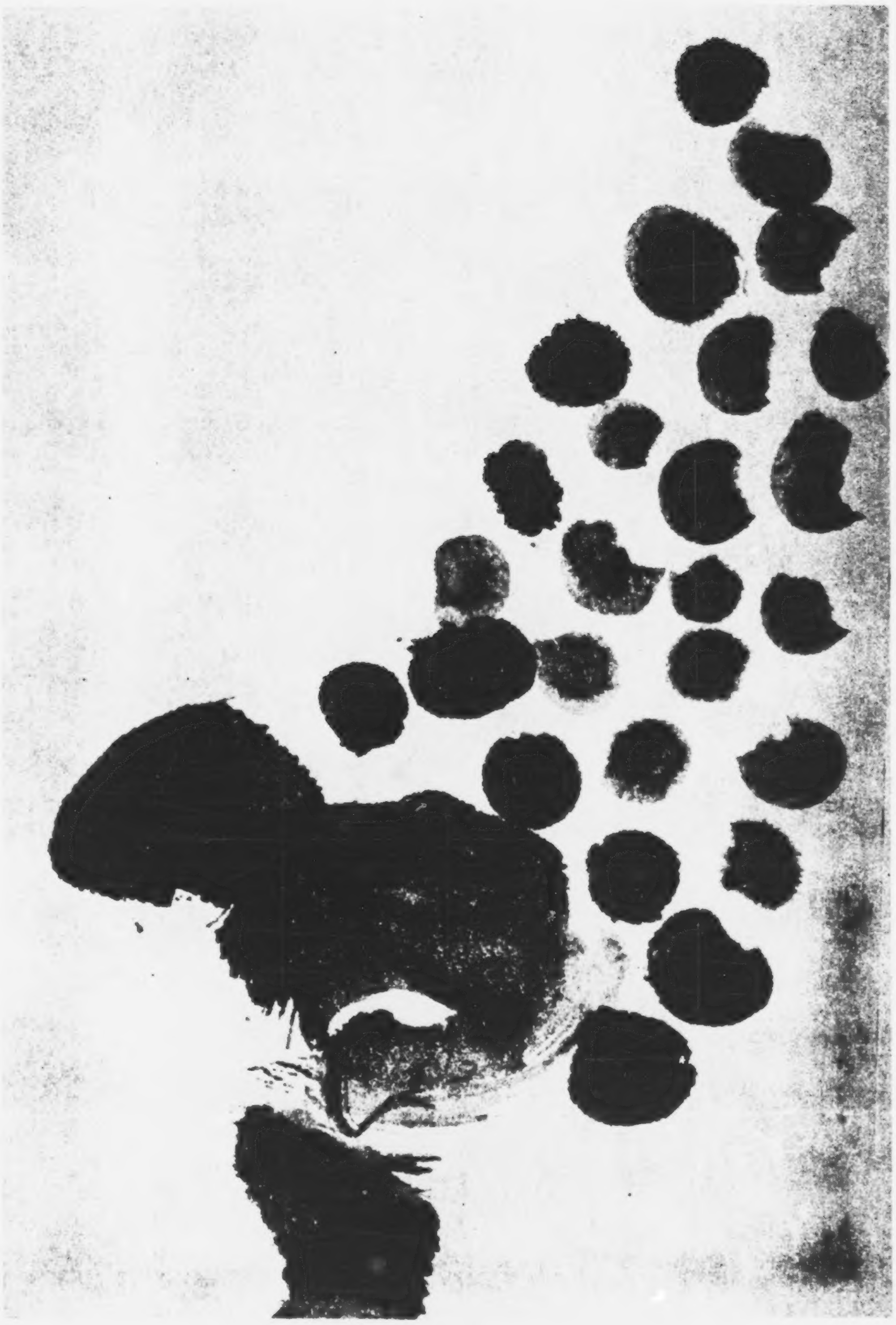
Step three: In drawing grapes, technique D is applicable. A complete circle or three-quarters of a circle can be used. The grapes near the leaf should be darker to contrast with the light, thin leaves. The student should vary the size and tone of the grapes.

The student should now use a dry brush and dark ink to paint the stems between the grapes and the dots on the end of the grapes.



Step four: The same dark ink and a finer brush are used for the main stem and the grape vine. Also, the veins in the leaves are now added.



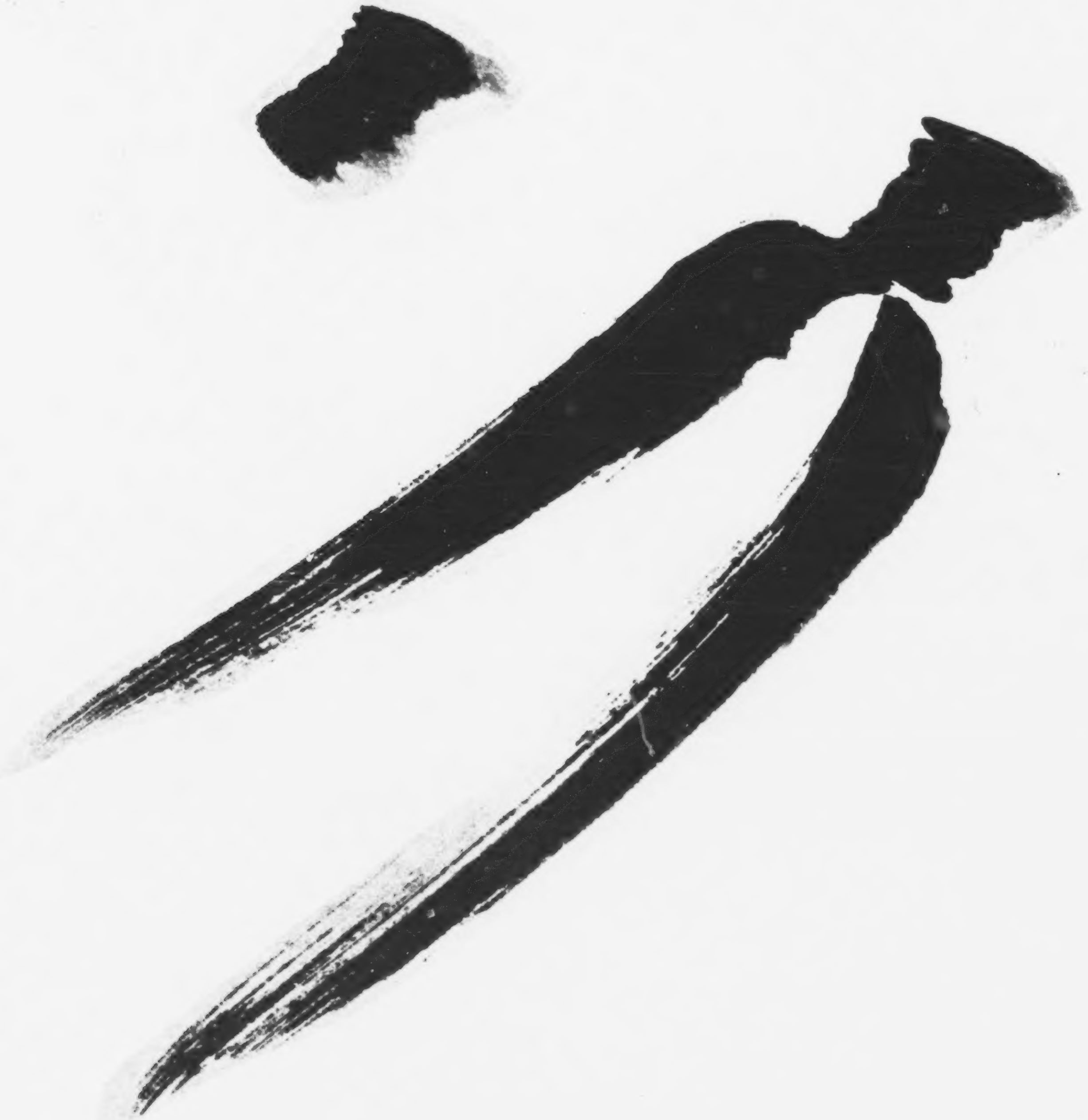


In this example, the student has not paid enough attention to painting the grape leaves correctly. There should be more vibration of the brush to give texture to the leaves; the leaves should also be larger. The strokes used for the grapes should have been made with a completed circle, and the placement of the grapes should have been planned more carefully.

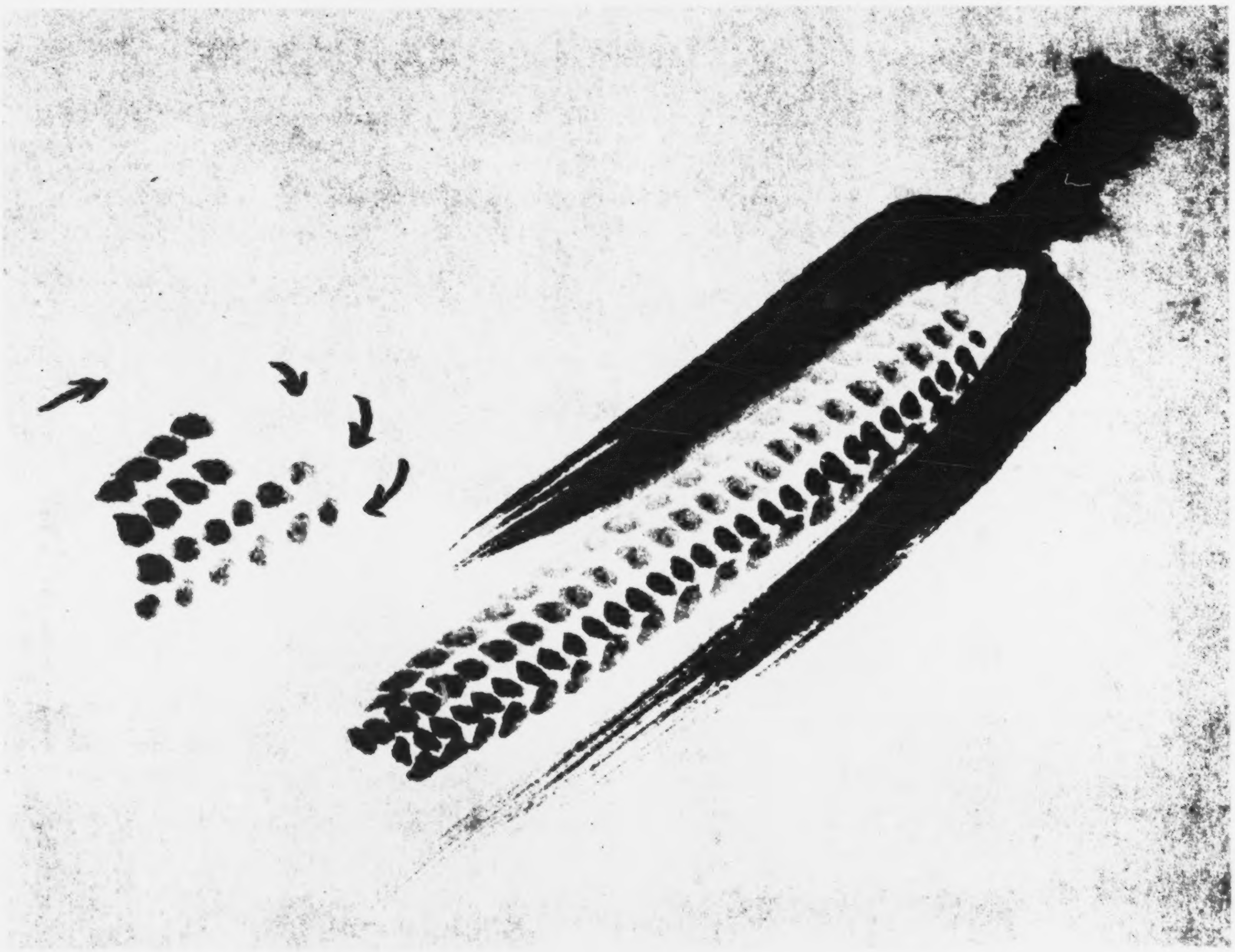
Corn

Technique K, the dry brush technique, is the main stroke used in the practice of painting corn. The student should attempt to perfect his skill at using large, rough, dry brush strokes.

Step one: Medium ink with the brush tip dipped in dark ink is used for the end of the stalk. A slight vibration is needed to provide the texture of the stalk. The second and third strokes are done with the same medium and dark ink combination with the excess ink pressed out of the brush against the edge of the mixing plate to give the ribbed effect of the husk.

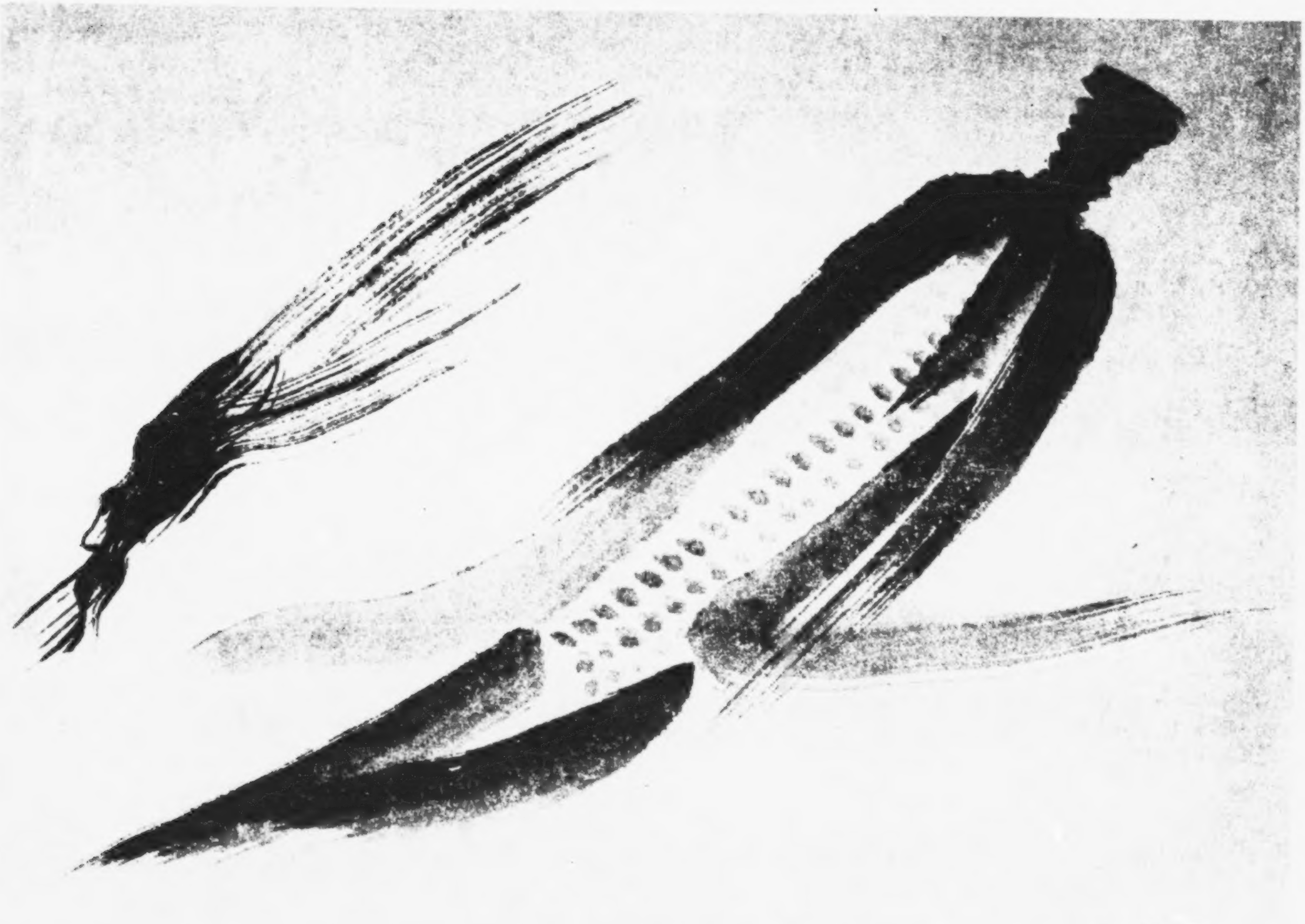


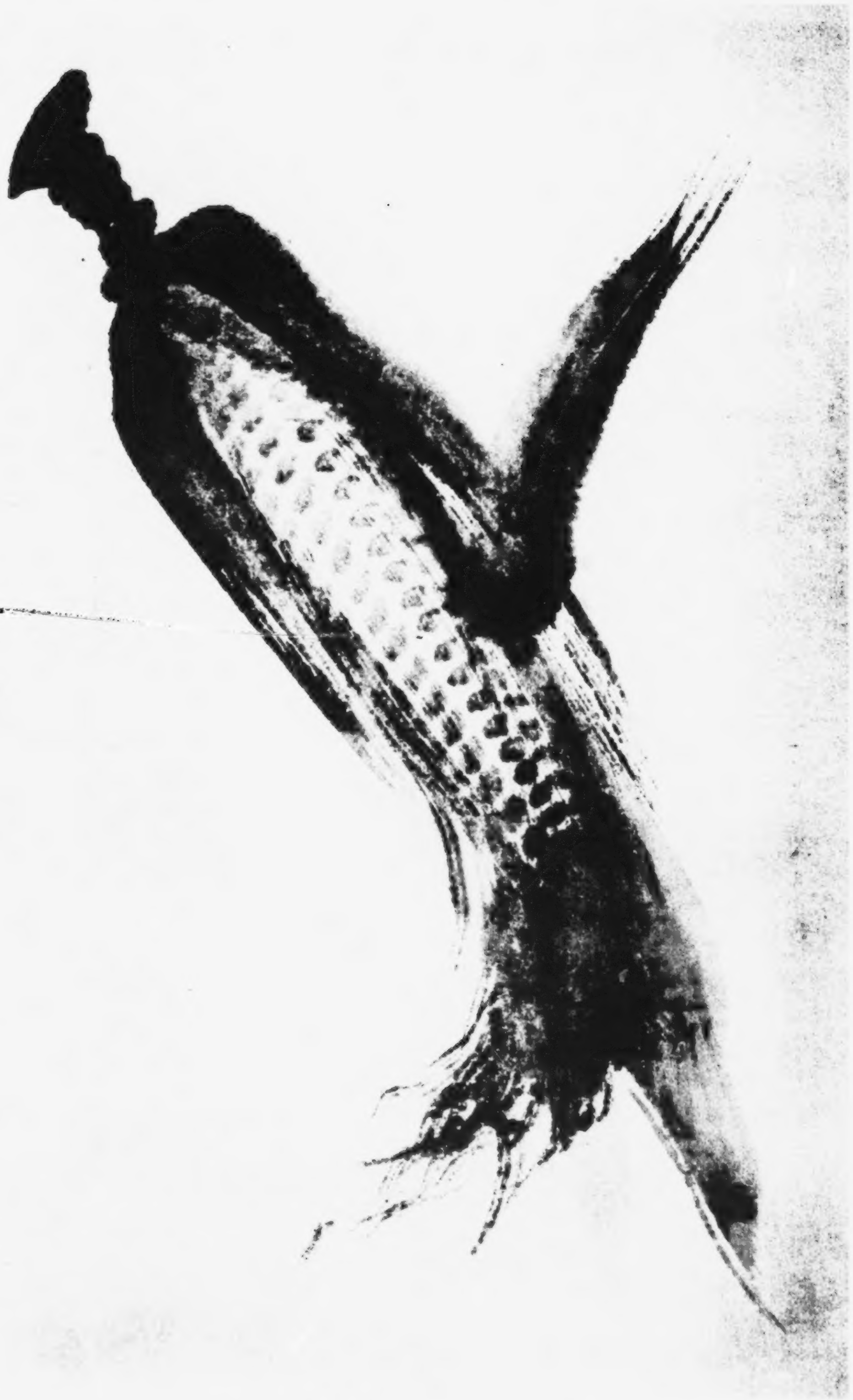
Step two: To paint the kernels of corn, light ink is used for the first row. A medium wet brush is used to give a soft effect. As each row of kernels is completed, the brush is turned slightly so that there is a slight change in the direction of the kernels. This creates the cylindrical effect of the ear of corn. Also add the grains of corn, using Technique E with short strokes, as shown in the diagram. Lines of grain move in the same direction so that a three-dimensional effect is created.

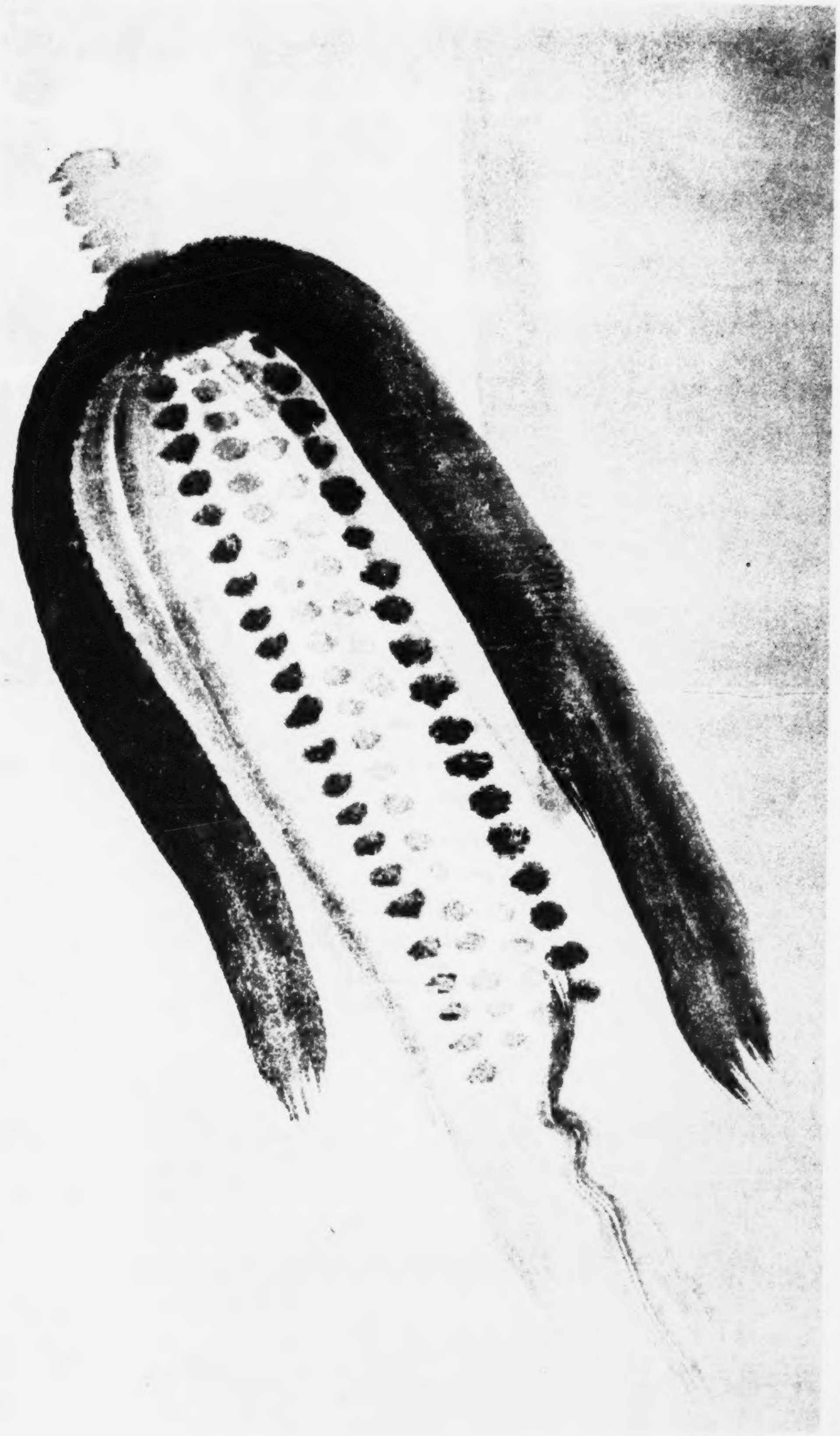


Step three: More husks are added, now in varied tones of ink. If the student wishes to paint corn that has been opened, one stroke can be painted at a sharp angle.

In painting corn silks, it is necessary to press all excess ink from the brush by wiping it on paper towels. Then the brush should be scrubbed roughly on the towel to separate the bristles. The brush is then dipped slightly into dark ink. To paint the silks that cover the kernels, smooth parallel strokes are made. At the end of the silks, where they become a tangled mass, a forceful, vibrated stroke is necessary.







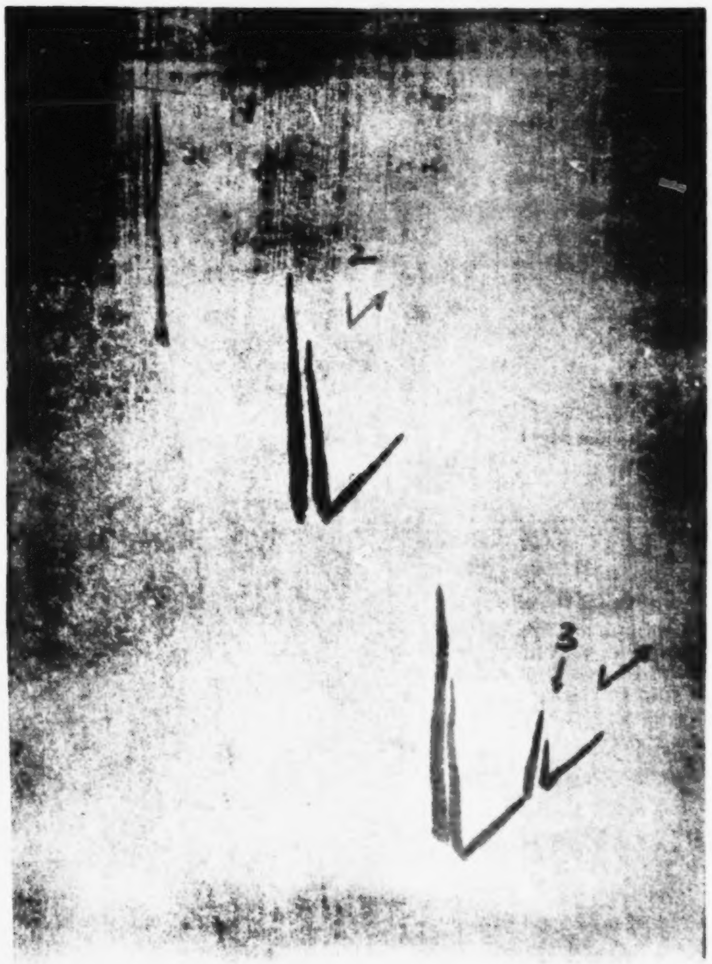
In drawing corn, the student should pay careful attention to creating a contrast between the rough corn stalk, the dry, rough husks, and the smooth, shiny kernels of corn. In this example, the student used too wet a brush so that the dryness of the husks is lost. Though actual corn silks are golden, it is best to use a dark tone of ink in painting silks. A dry, broken brush should be used to give a separated, well-defined effect.

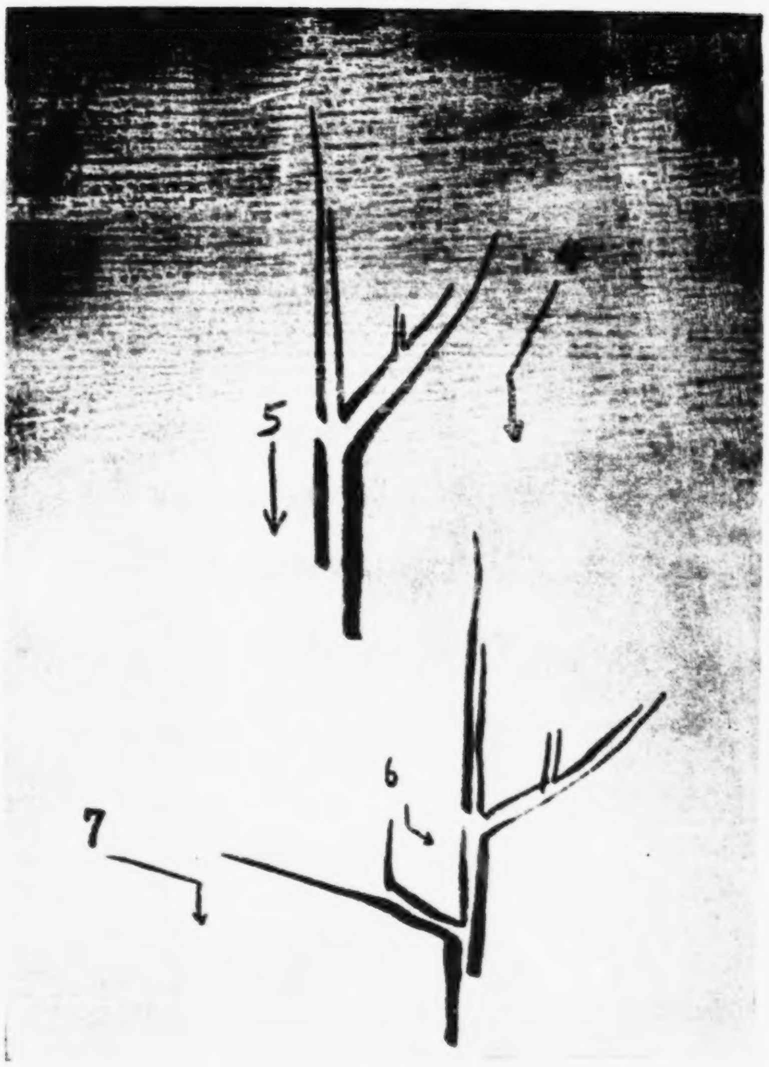
Lesson V. Exercise in Landscape Drawing Using Classical Patterns

Trees

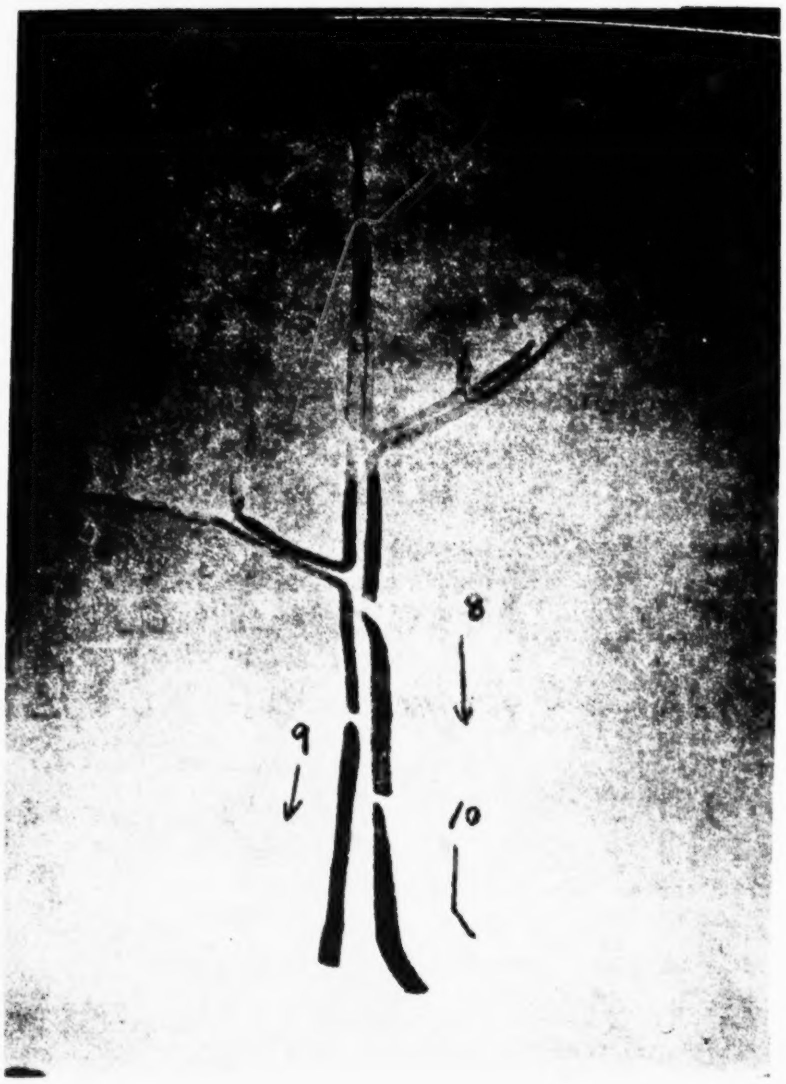
Using a medium or small brush with dark ink and a dry brush, the student will now practice painting a ten-stroke tree. After mastering this ten-stroke tree, the student may vary the number and form of these strokes to create different types of trees.

Step one: Draw a straight line from top to bottom. Draw a v-shaped line next to the straight line. Now another, shorter, straight line is added, and a smaller, v-shaped line.

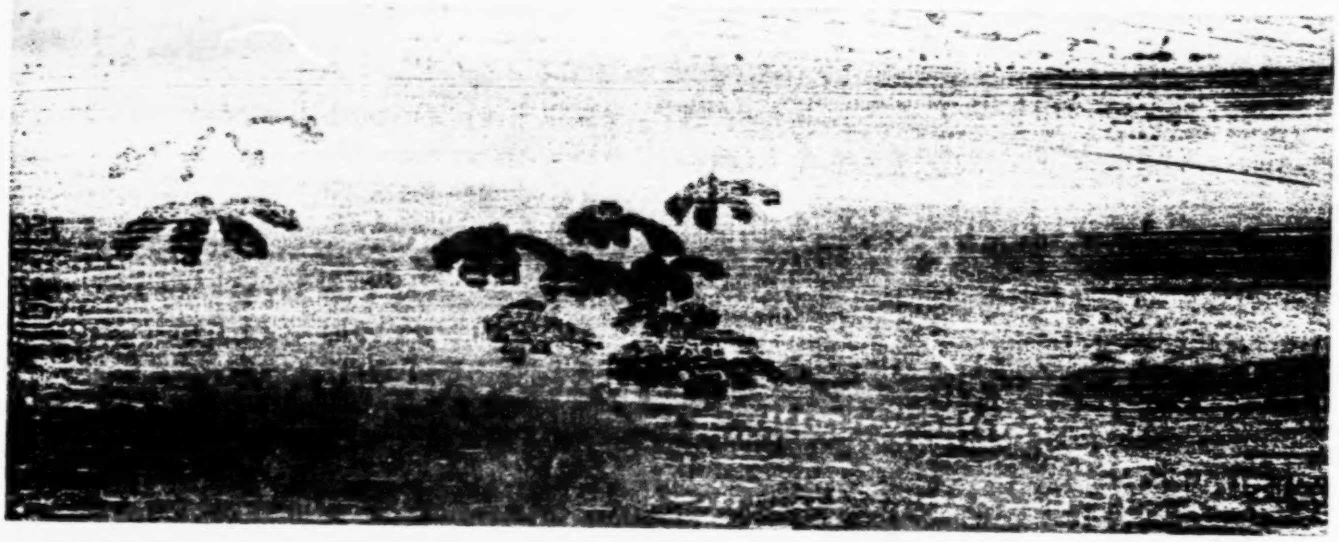




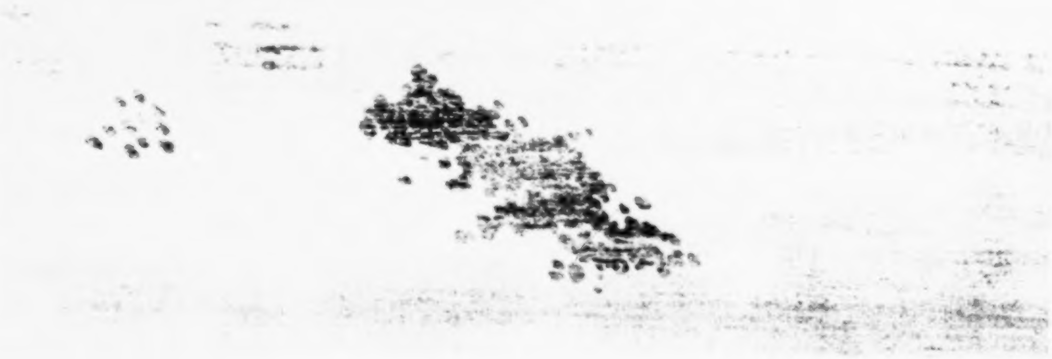
Step two: As in the diagram, paint in strokes 4 and 5. Still using the same shade of ink, add strokes 6 and 7. These strokes should be narrow at the beginning and wider at the end to give the characteristic effect of an actual branch.



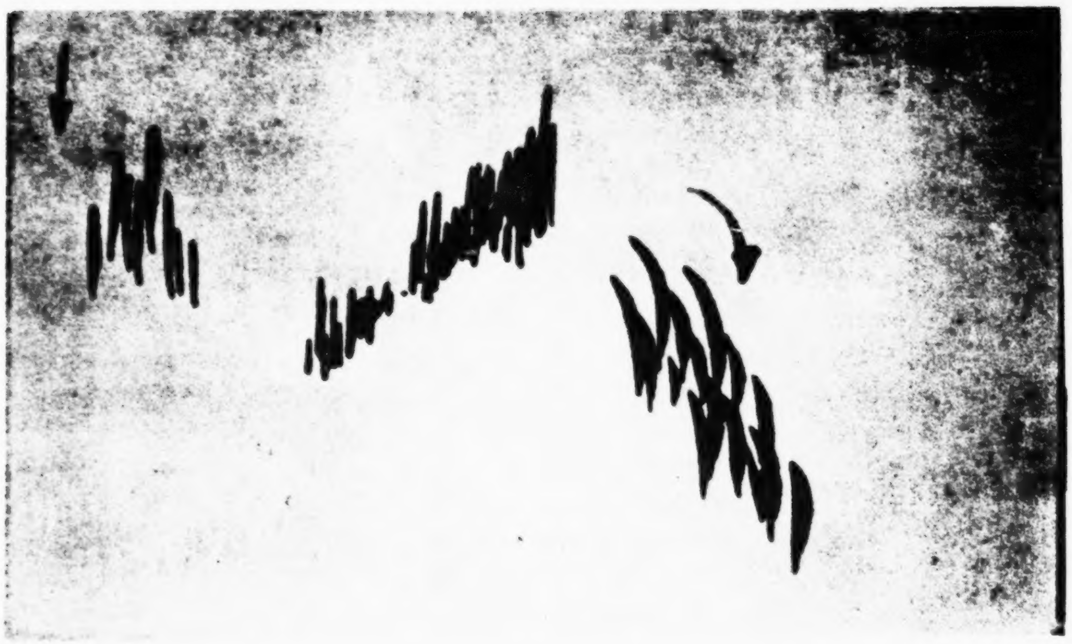
Step three: Strokes 8, 9 and 10 are added with each stroke wider than the preceding one. This idea of drawing a ten-stroke tree is to allow the student to paint a tree with an economy of strokes, thereby painting the suggestion of a tree rather than what is actually seen in reality. These strokes are all made narrow at the top, widening at the bottom. Since the tree is painted with these broken strokes, which are done with a slight vibration, the texture of the bark is then evident, and the spaces between the strokes give the suggestion of knots in the bark.



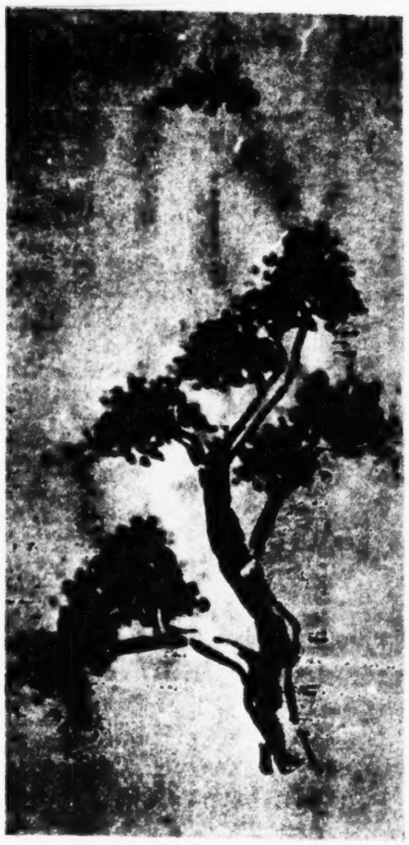
Step four: Now the student should practice drawing leaves. The diagram shows three of the most common types of leaves in Sumi-E. The first is a four-stroke leaf pattern. These should be painted in varied tones and grouped in varied amounts on each branch. This gives the suggestion of a wide-leaved tree such as oak.



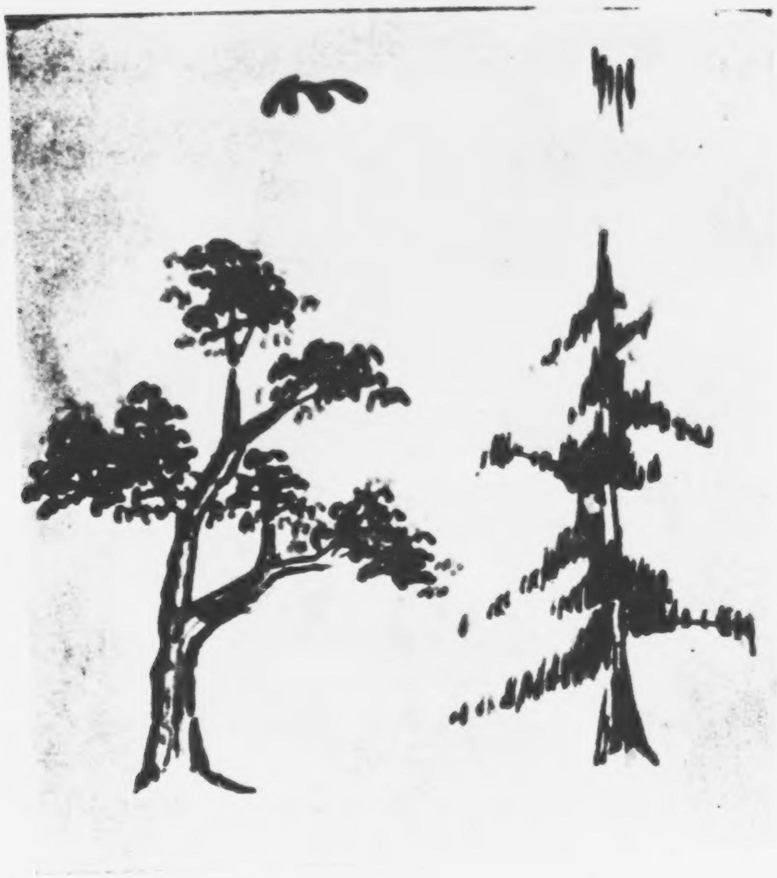
The second type of leaf is formed with small dots. Grouping the dots with different tones of ink creates the effect of a small-leaved tree.



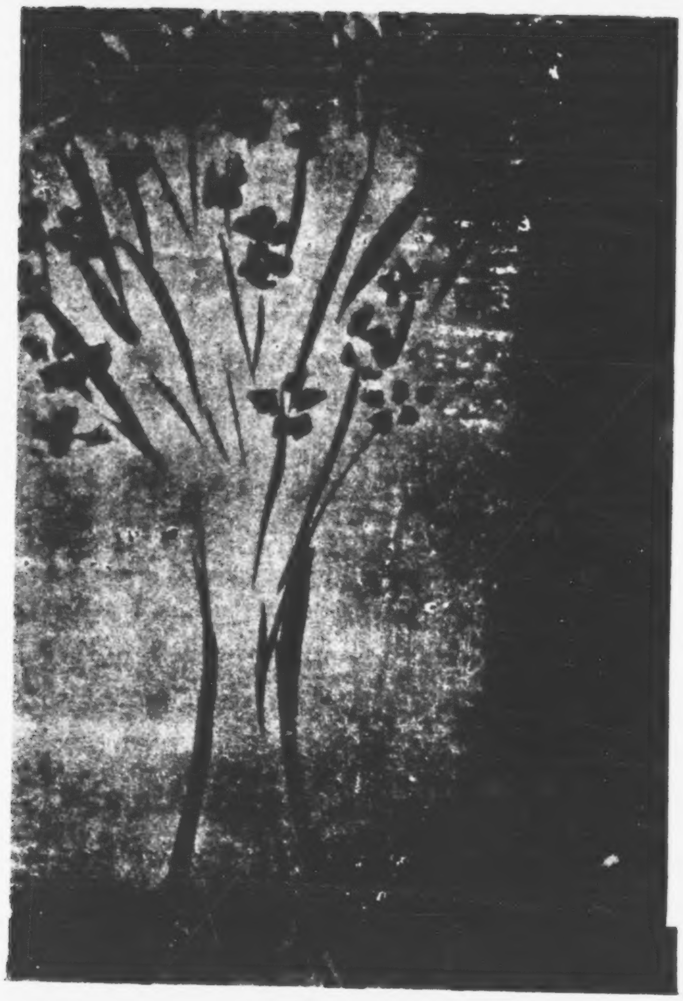
The third type of leaf is formed by painting narrow straight lines with the tone of ink, length of the stroke, and the grouping varied. This leaf type would be used for redwood or cedar trees. By curving these strokes, the leaf shape would be appropriate for weeping willow.



Step five: The diagram shows three types of trees, using the varied leaf patterns. It is most important for the student to group the leaves carefully and place them at appropriate positions on the branches. (See above and see the following page.)



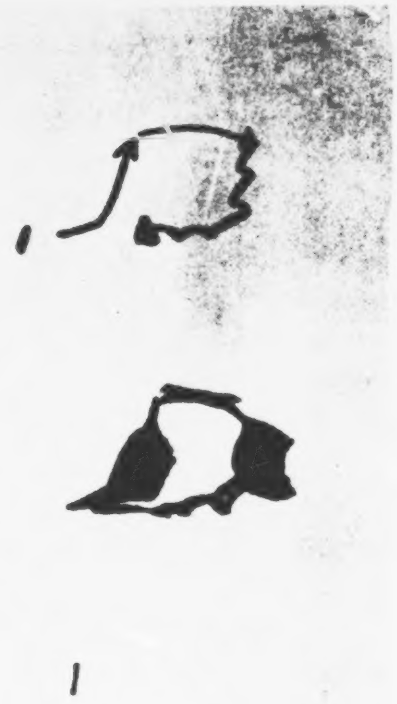
Outline: This example of a student's creation shows a lack of consideration of the grouping and placement of the leaves.



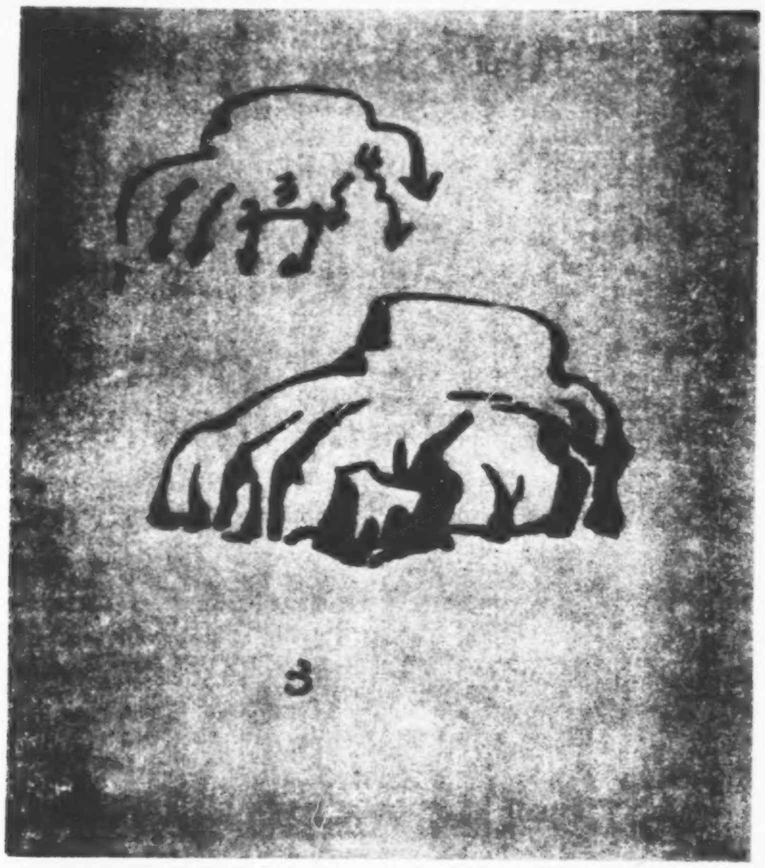
Rocks

Drawing rocks requires an advanced technique in brush strokes. Using a dry brush with dark ink and maximum strength behind each stroke, the student should vary the rhythm of each stroke to create a craggy rock effect.

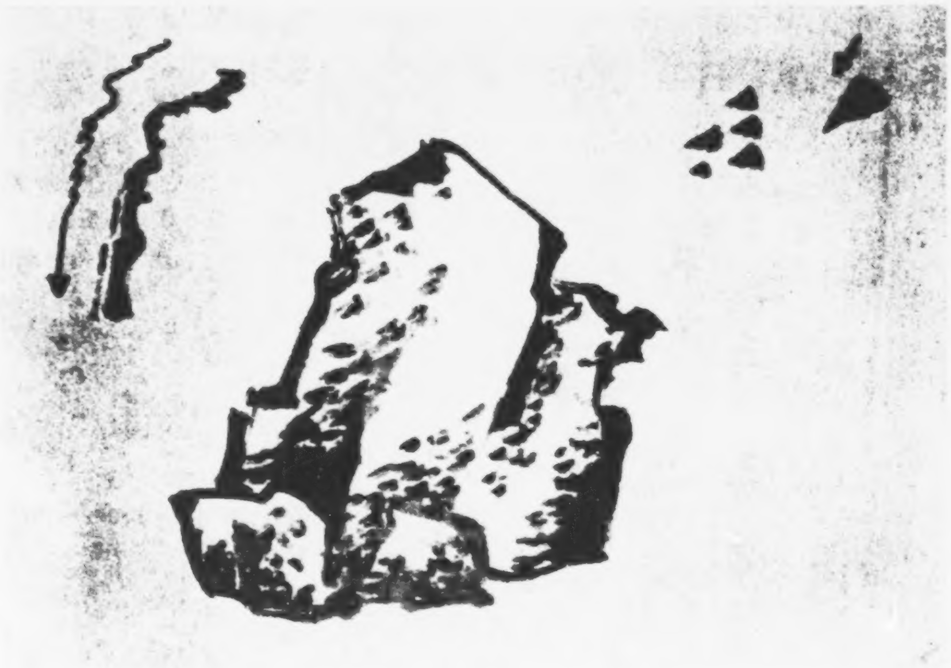
Step one: The first rock shown in the diagram is made in one continuous stroke. In this practice, the student should pay careful attention to the variation of wide, then narrow, strokes.

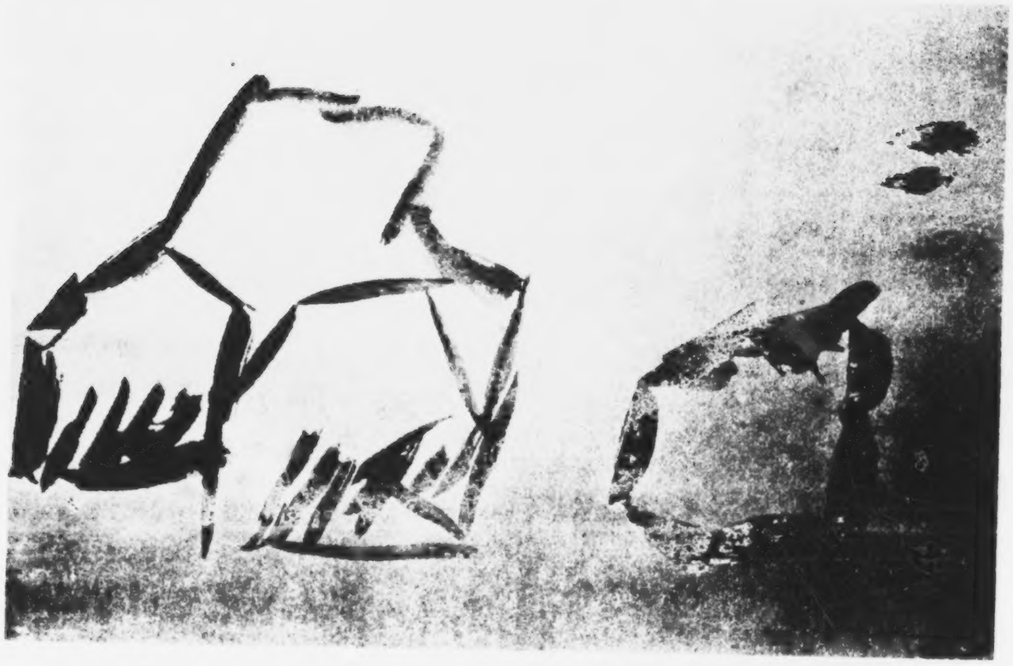


Step two: The second rock shown is actually a grouping of three rocks. The outline of the rocks is created in one continuous stroke. The second and third strokes create the small rock to the front of the largest one. Stroke four forms the second small rock. Then additional lines may be added to create a jagged effect. These lines should be drawn from the top downward.



Step three: In drawing large rocks or rugged mountains, the vibrating dry brush technique is used to form the outline. Using technique E, a wide-to-narrow blunt stroke, with a dry brush, the student can give texture and shadows to the rocks.

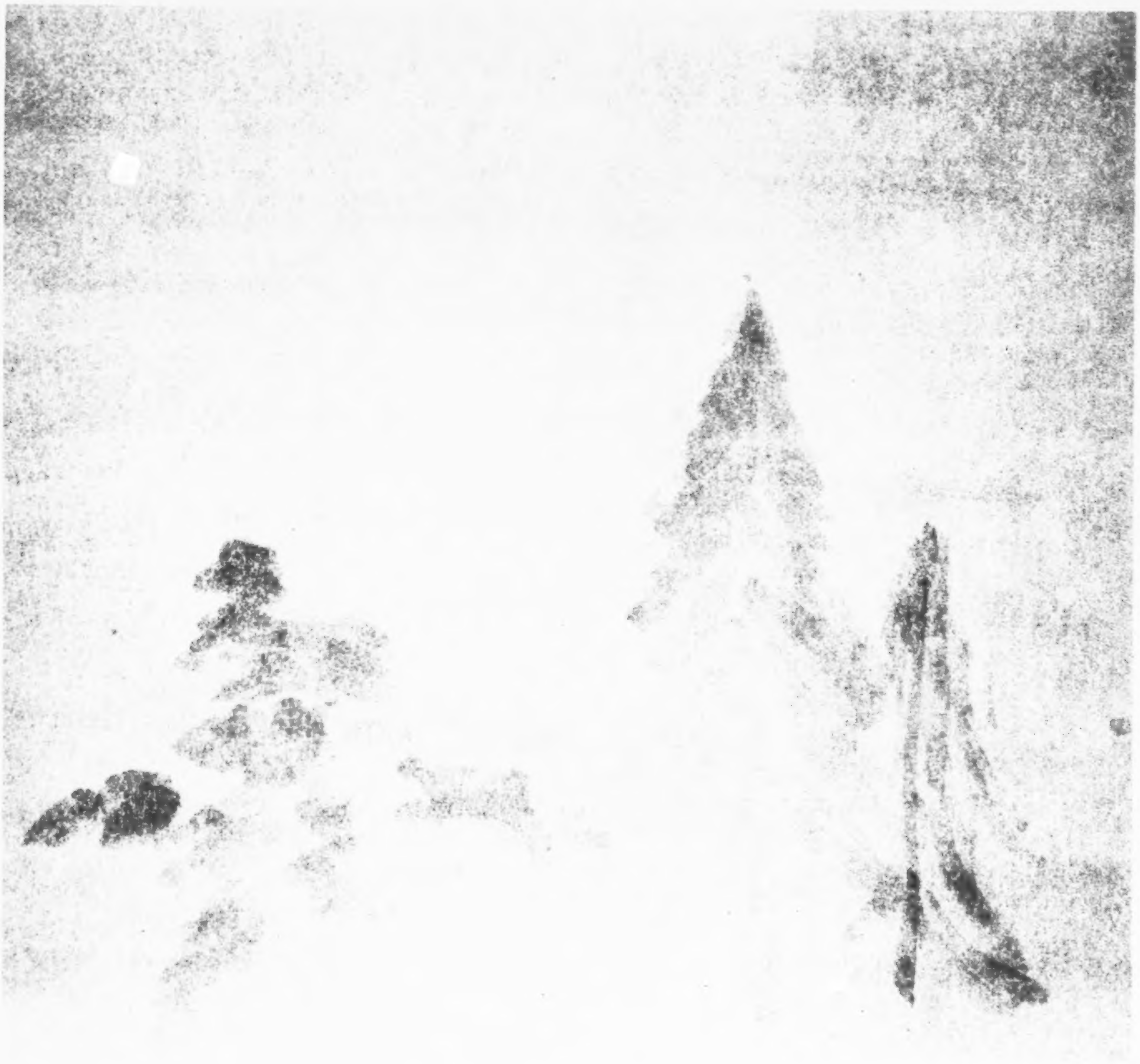




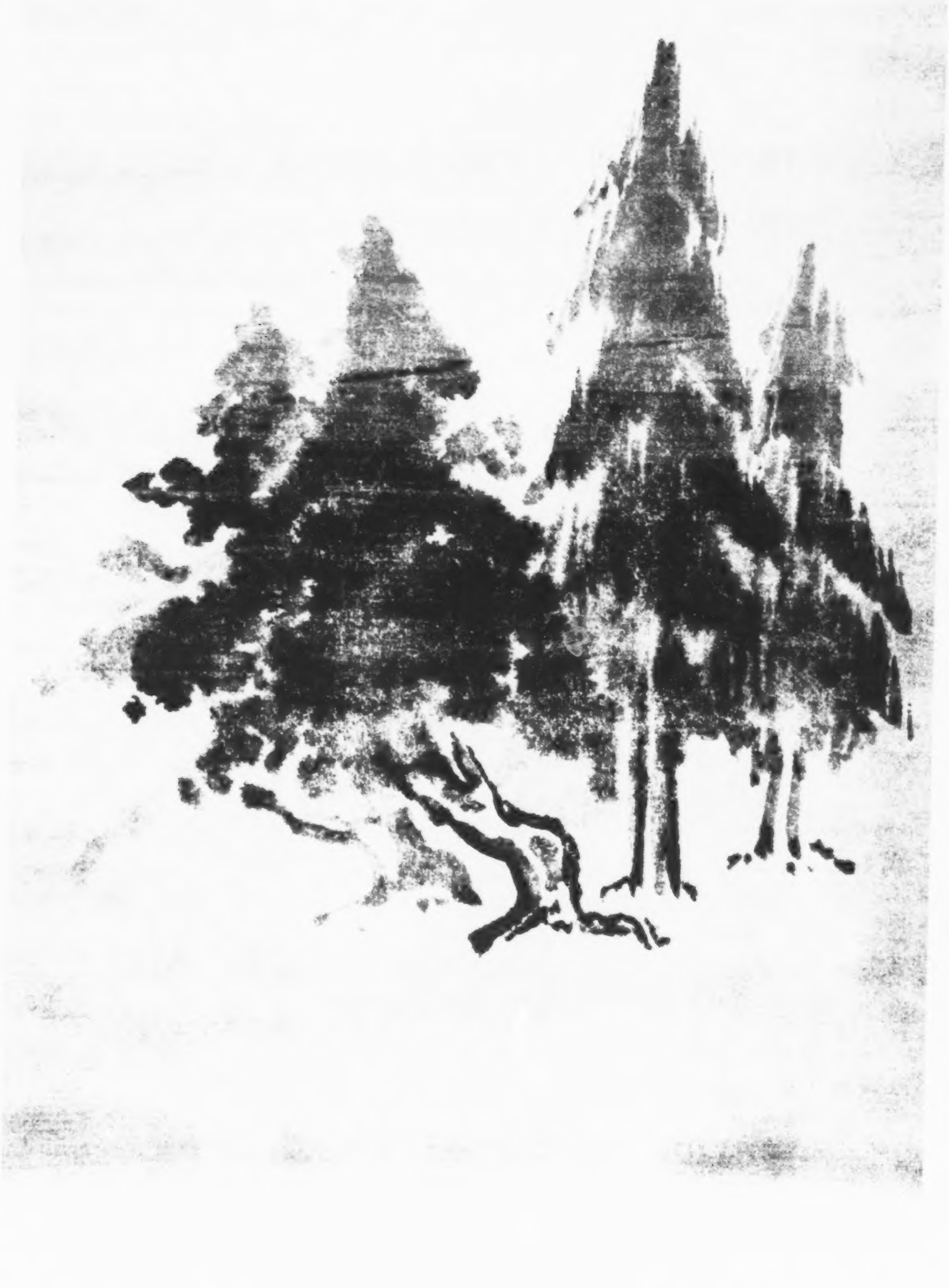
This student has failed to create the main characteristic of jagged rocks by using very smooth strokes. He should have used more vibration of his brush and more action in his technique to produce a very dynamic, craggy effect. The strokes should have been varied from very wide to narrow to wide again, to create the direction of the various faces of the rocks.

The student has now practiced the traditional patterns of drawing trees, leaves, and rocks. At this point, he should attempt to compose his own landscape, being careful to adhere to the discipline of these classical patterns he has just learned.

Step one: On a separate sheet of paper, the student should lay out a rough sketch of his intended composition. Then he should begin with light ink to paint the trees that will be in the background. The student should be aware of the appropriate use of the brush to give texture to the leaves.



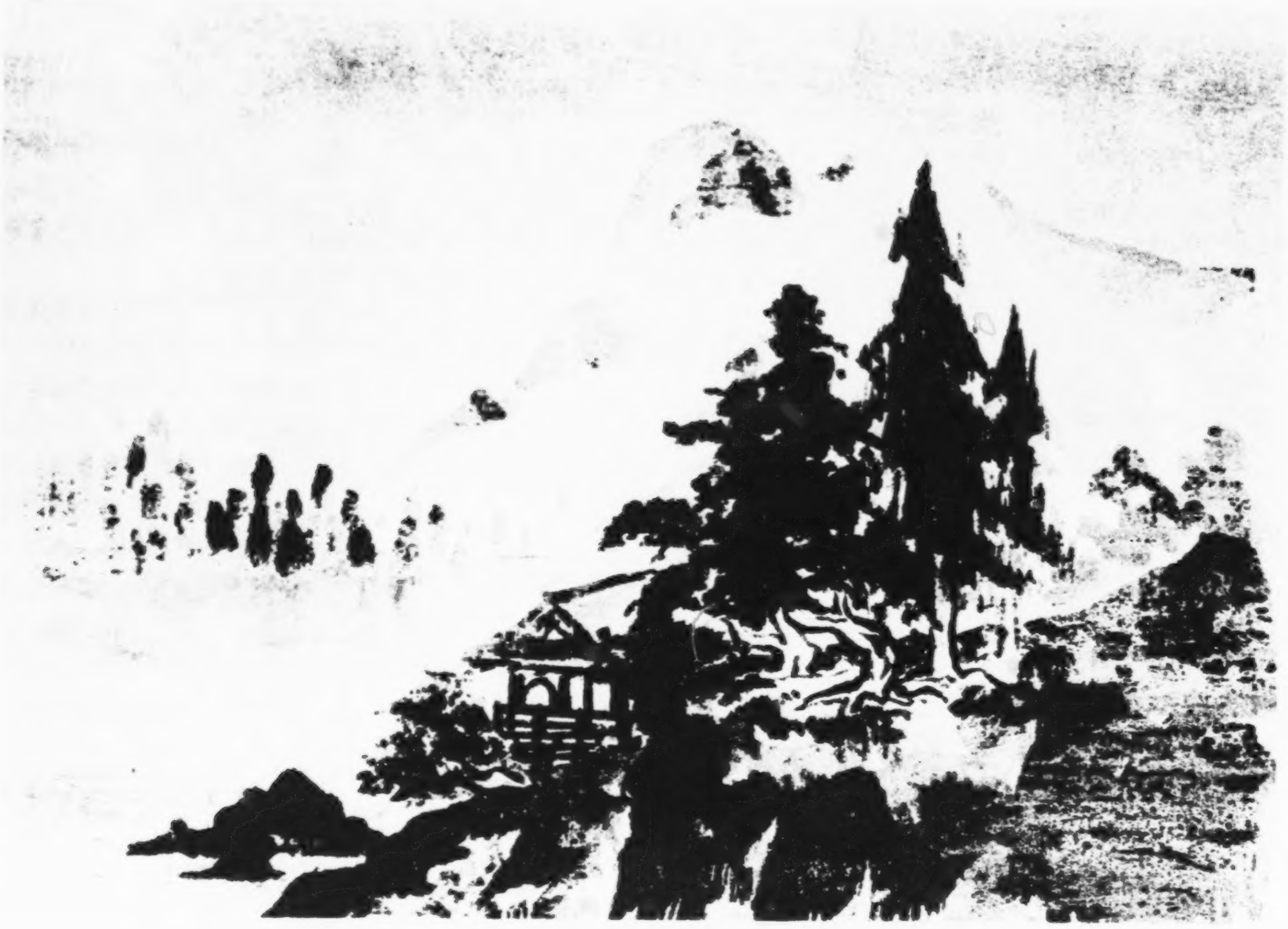
Step two: Using darker ink, the trees in the foreground are now added. With dark ink and a finer brush, the tree trunks are painted. An overlay of strokes in dark ink may be added to the leafy portion of the trees to provide a three-dimensional effect.



Step three: The ground in the distance is painted with medium ink, taking care not to let the lines of the ground area run into the tree lines. With dark ink and a downward stroke, add the rugged rocks in the foreground.

Step four: A fine brush and dark ink are used to paint a house. Also add a suggestion of trees close to the house, and add further strokes in this same dark ink as an overlay on the rocks and ground to create texture.

Step five: Using lighter ink and a wider brush, add mountains in the distance. This same brush and technique H are used to add the distant forest. With very light ink and a wet brush, add strokes to create a misty fog and the suggestion of a lake.

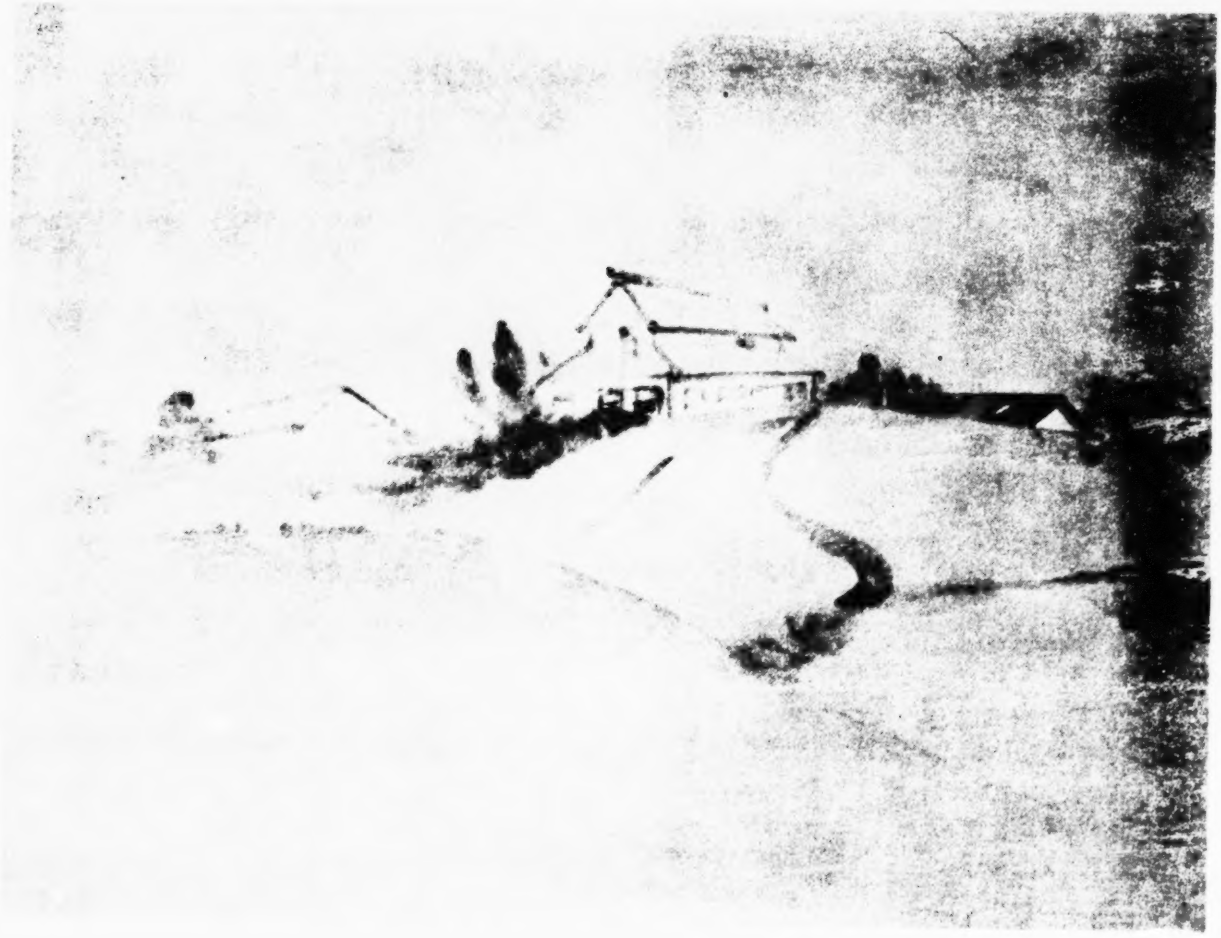


Lessons VI and VII. Exercise in Landscape in Free Form

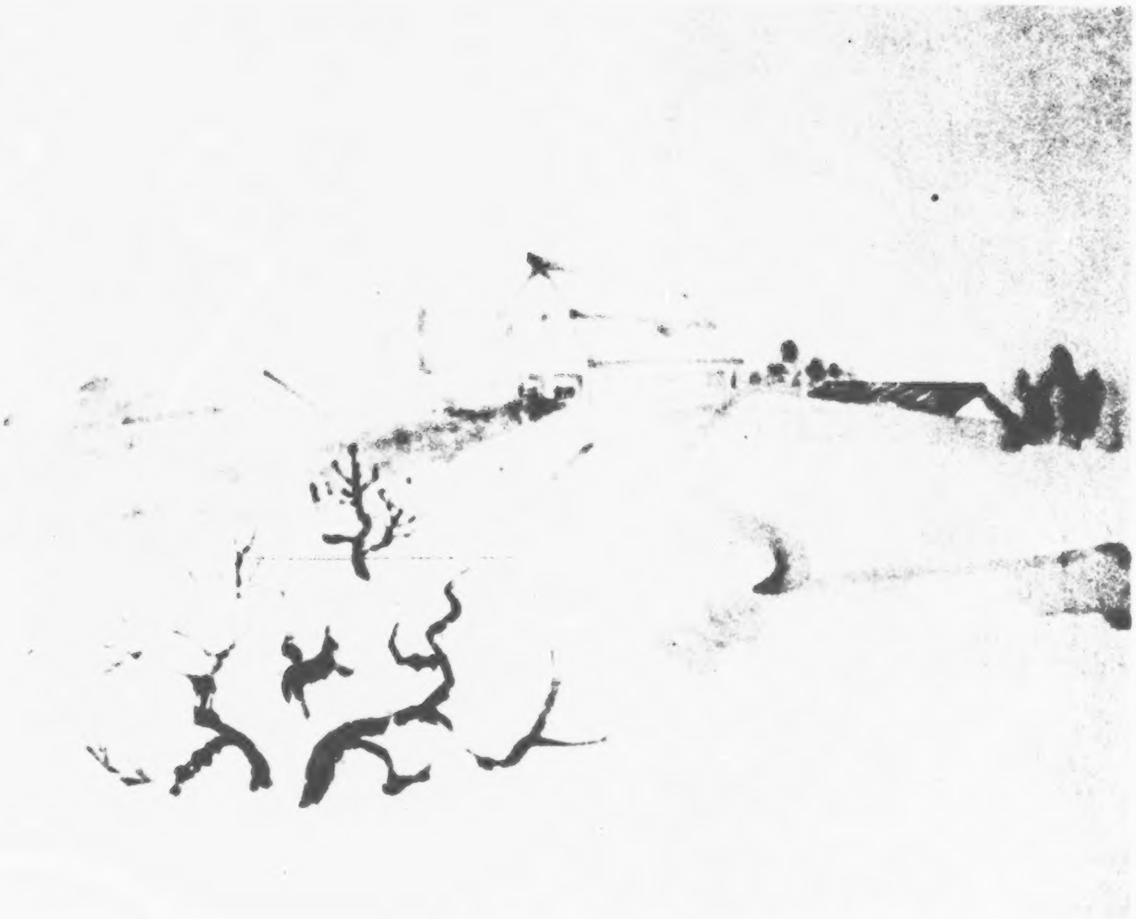
The student has now practiced the various parts of landscape drawing and has combined these in classical patterns. After viewing the landscape in his own area, the student should attempt to compose a free form landscape of a view which he sees daily.

Step one: Instructions are given here for the composition of a typical country landscape. First draw the barn with medium ink and a dry brush to give texture to the frame building and to create a sense of distance. Technique A with a wide brush and technique B with the tip of the brush dipped in dark ink are used for the lines which form the hills. Light ink is used to create the grassy effect of a meadow.

Step two: The smaller barn and the roof of the main house are added. The trees and background are painted with a variation of medium to light ink. The paths are now added.

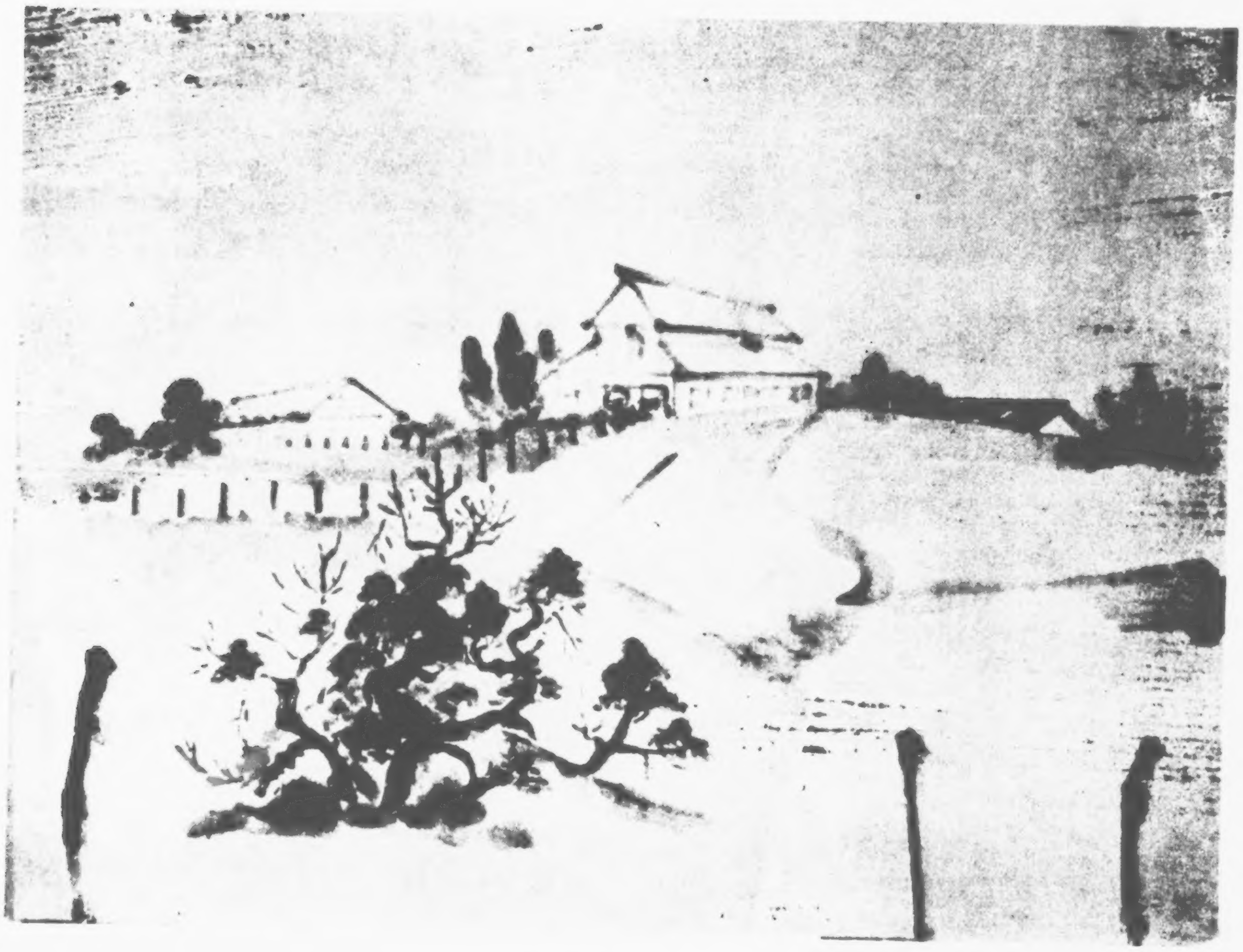


Step three: The aging trees in the foreground are painted in dark ink with a dry brush. Space is left between the trees so that the leaves may be added later.



Step four: The leaves are added to the main tree in the foreground. Careful attention should be paid to the placement of the groups of leaves and the variation in tones.

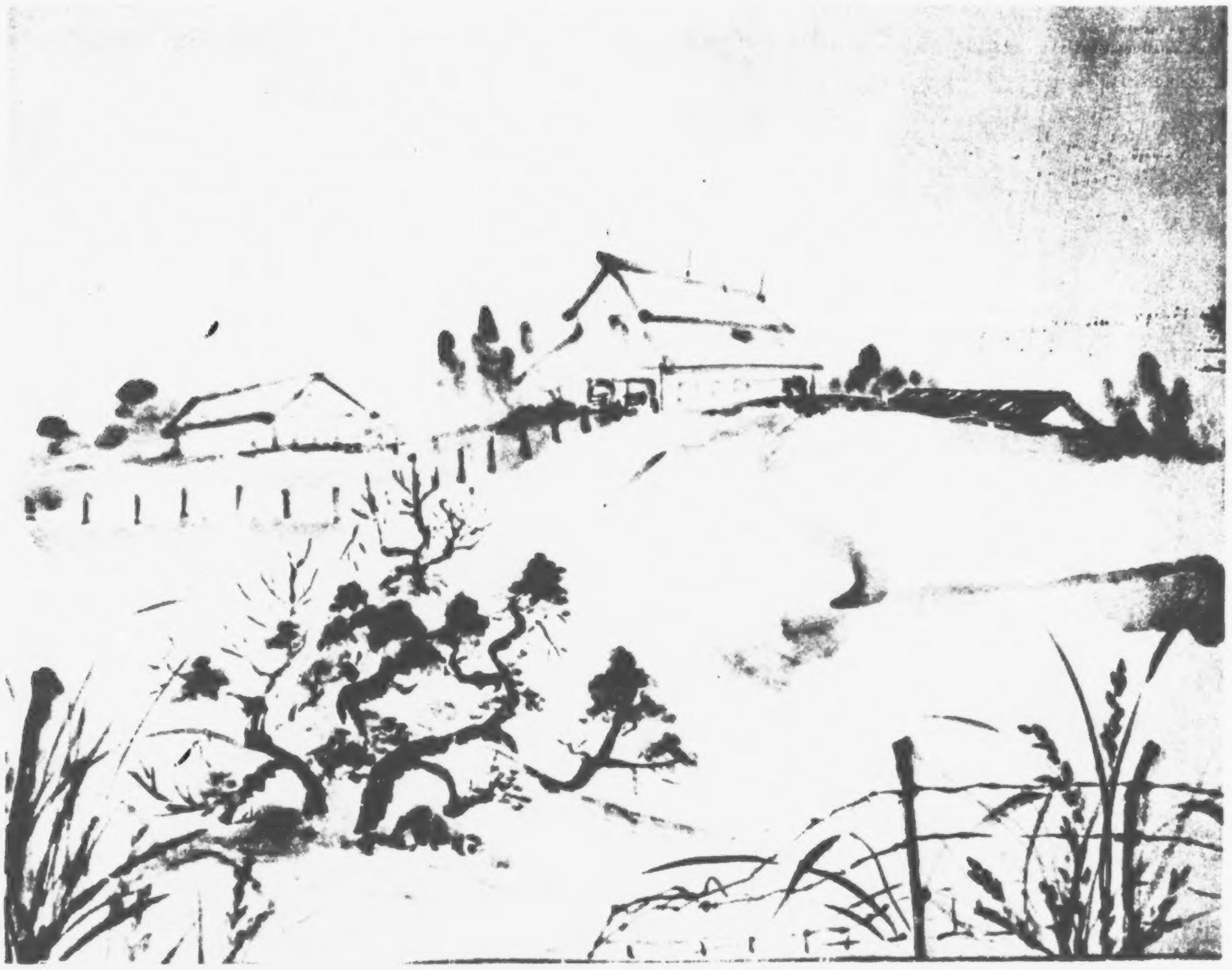
The fence posts in the foreground and background are painted in medium ink with the tip of the brush dipped in dark ink.



Step five: A finer brush is used to add the aging, broken barbed wire. This finer brush is also used to paint the grasses in the foreground.

Final touches in a darker ink are added to give texture and contrast.

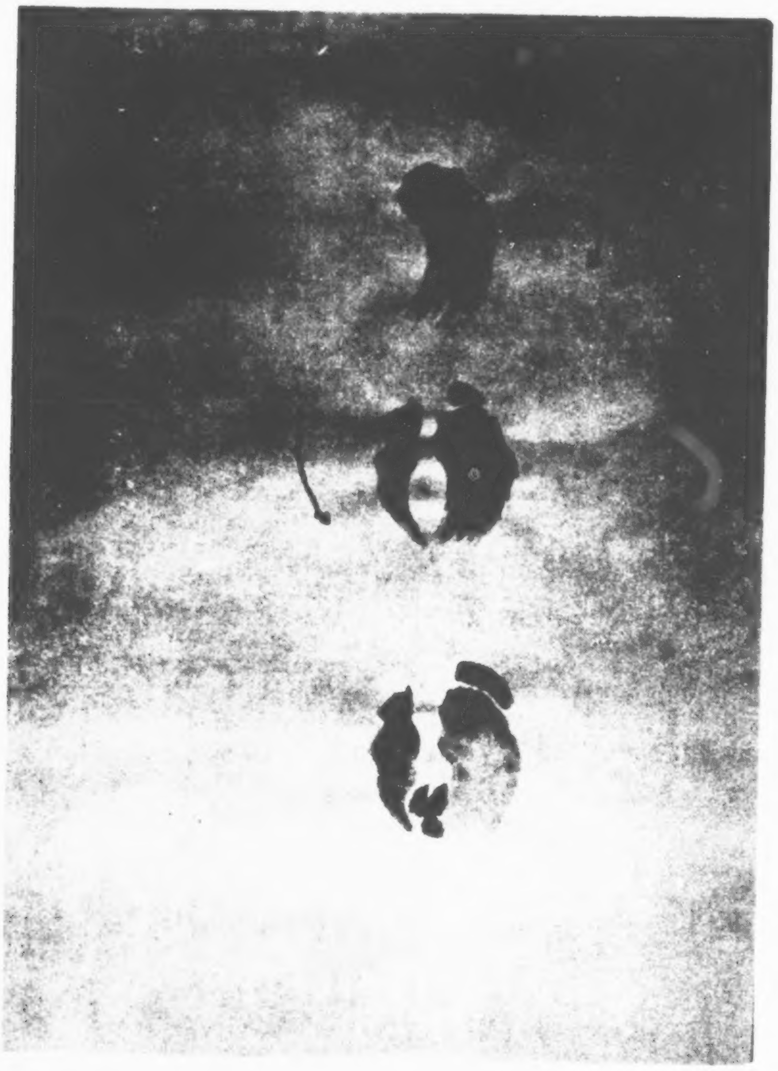
This composition of a country scene is in the Western style, but the brush technique lends a unique quality. This technique can be expanded for use in paintings in color.



Lessons VIII and IX. Adaptation of Sumi-E Techniques to Water Color

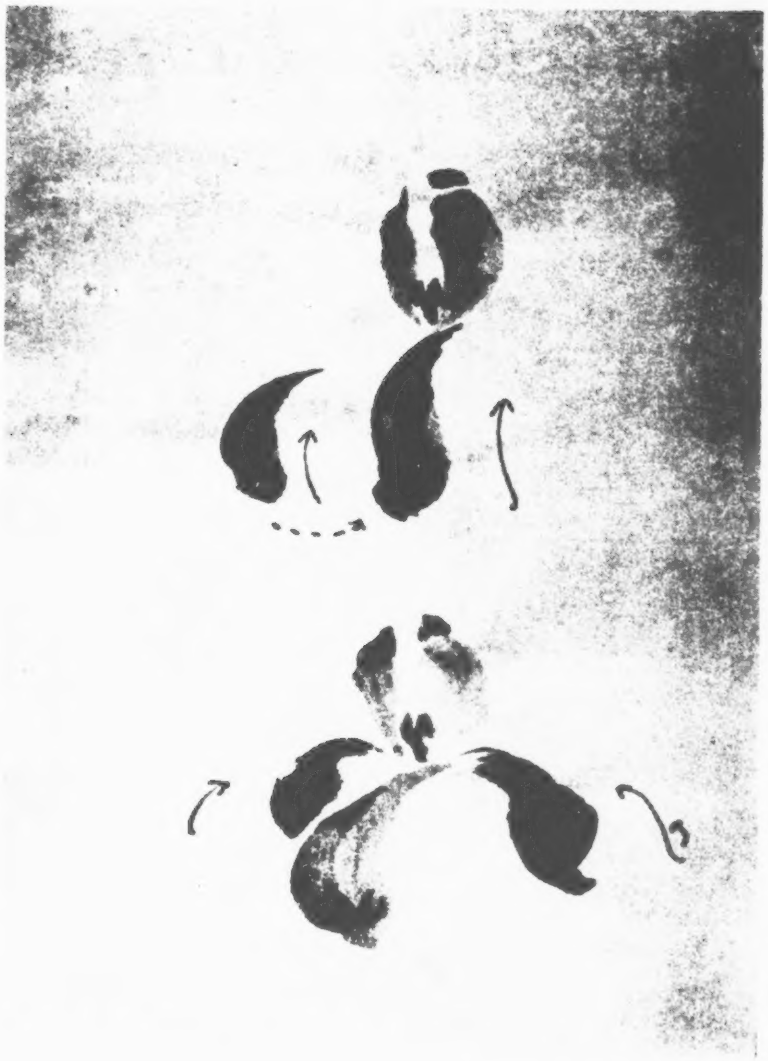
The student is now acquainted with the many variations of Sumi-E brush technique. Employing these new techniques, the student should begin to experiment with water color.

The following instructions should be used as a guide for practice in painting iris in black ink only.



Iris

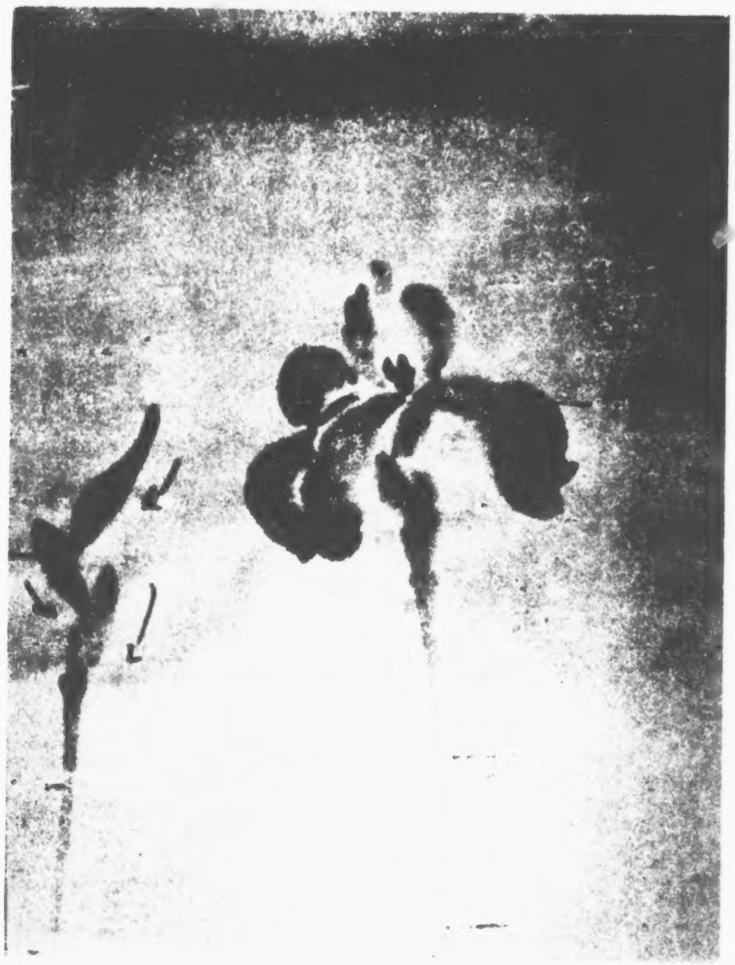
Step one: Using light ink with the tip dipped in medium ink, paint the first upright center petal. The student should then paint the second center petal, but in another shade of ink. The size should differ from the first petal. Make a slight stroke at the top of each of these petals to give the suggestion of more petals behind the center ones. Use dark ink to make a few spots at the throat of the iris.

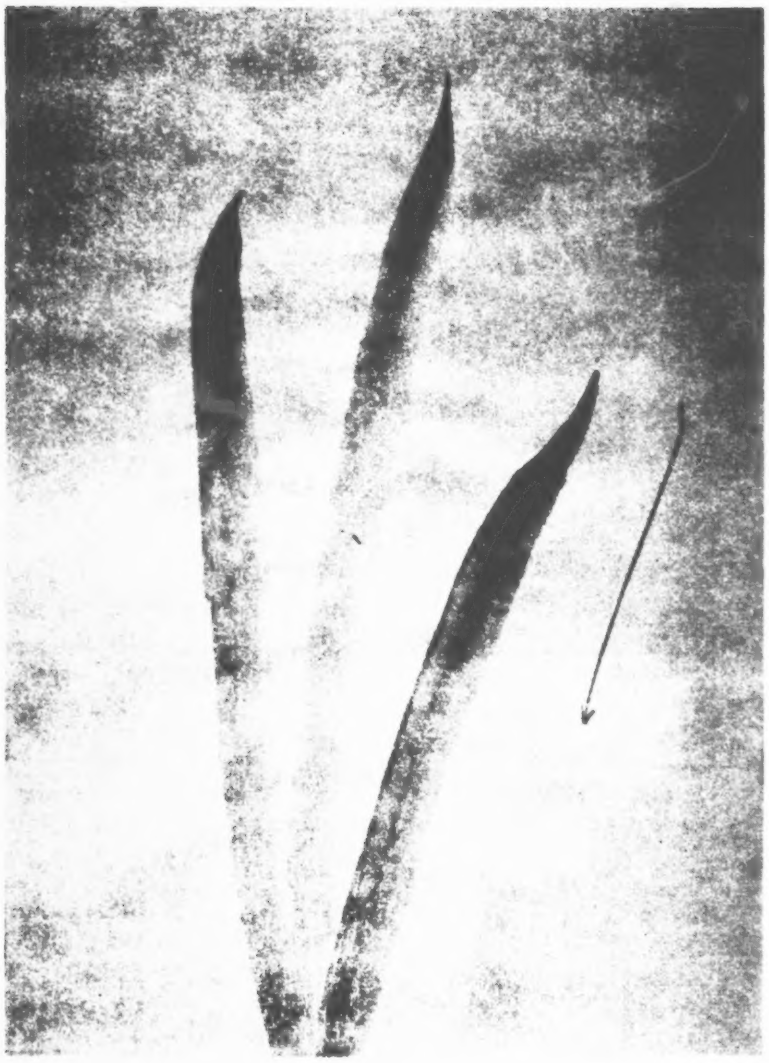


Step two: The student should now paint three petals which curve downward. Using medium ink with the tip dipped in dark ink, begin the stroke from the bottom toward the throat of the iris. Make the middle petal first. To make this petal wider, use a second stroke in a darker shade of ink to the side of the first stroke, thus giving a three-dimensional effect. This second stroke is also made from the bottom of the petal upward.

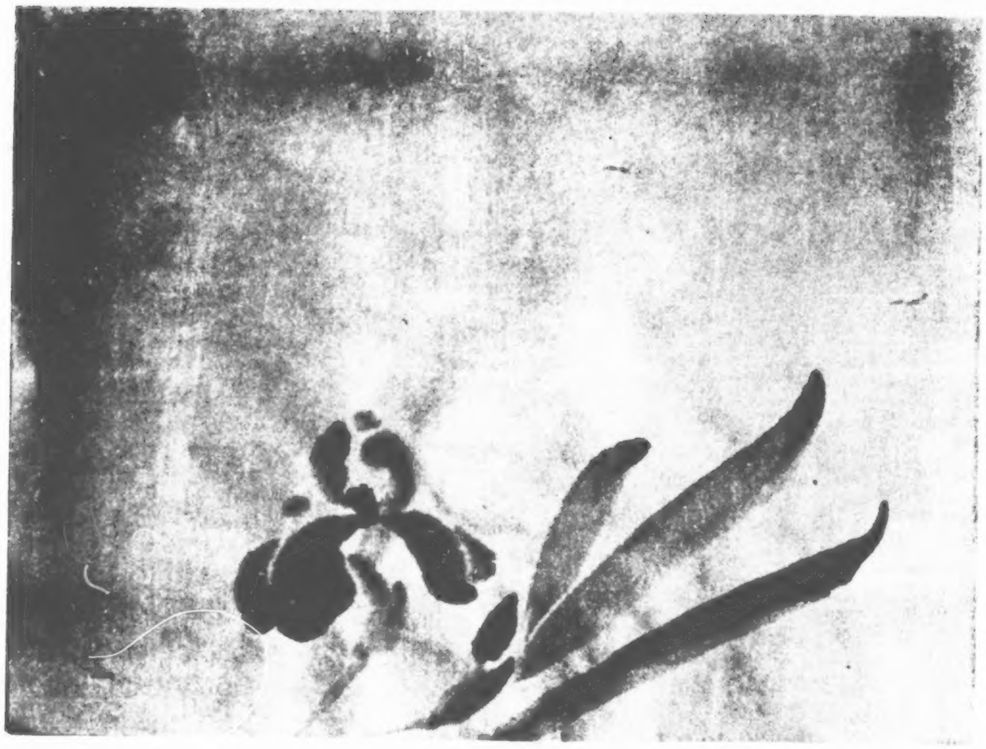
The petal on the right should be added now, again using two strokes. The petal on the left is added,using only one short stroke to give just a suggestion.

Step three: The student should now add the upper stem of the flower. This is done with short strokes in medium ink. This is the narrow-wide-narrow technique which was also used for bamboo leaves. Add the stem, using light ink.

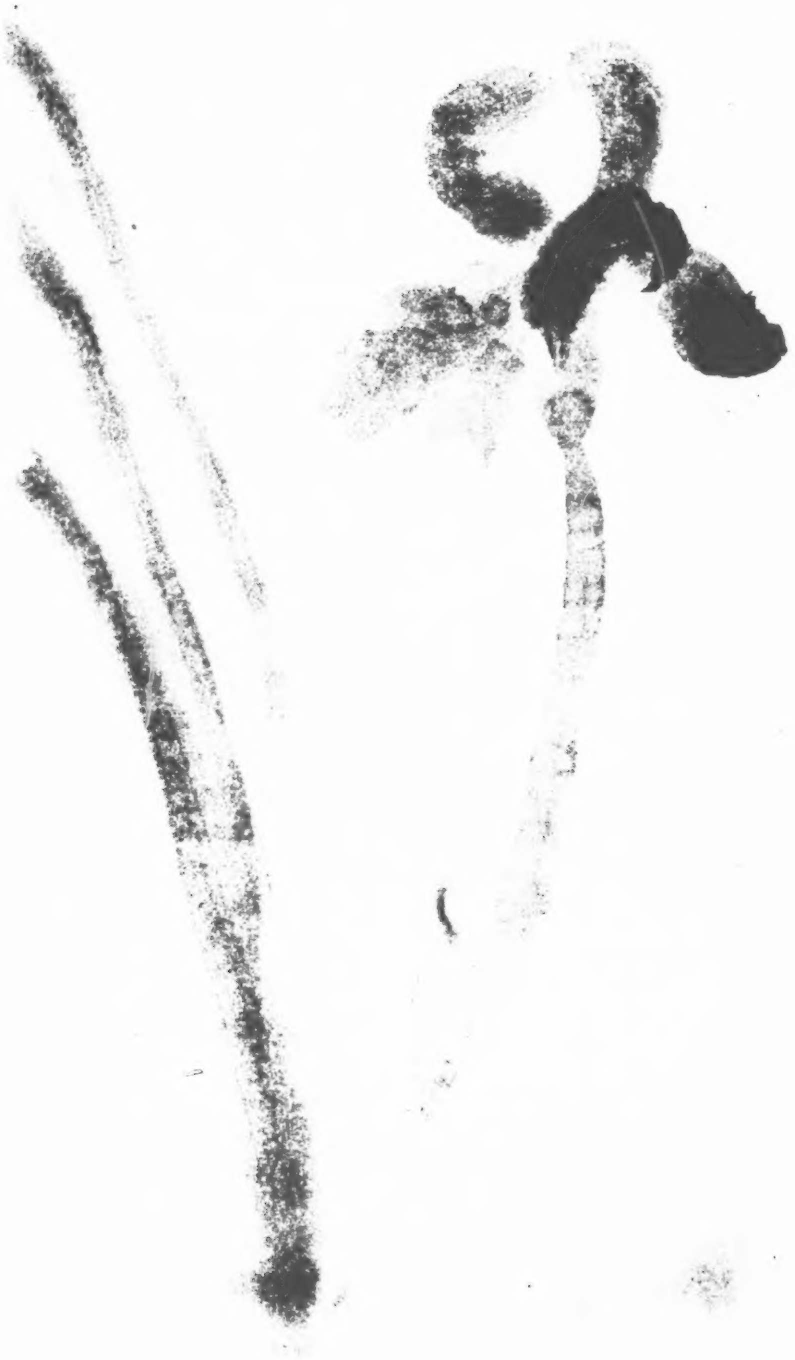




Step four: The student should now practice making the iris leaves. This is done in technique F, using light ink with the brush tip dipped in dark ink. The student should be aware of the characteristics of the iris leaf with its curve on the tip of the leaf and its striated effect.



Step five: The student should attempt to combine the leaves and flowers in a well-spaced composition. Buds may be added, using the same technique as that used for the upper stem of the iris.

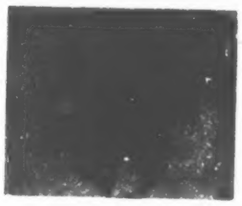


Outline: As shown in this student's work, the flower petals are drawn with a line quality rather than a varied-width stroke that is wide, then narrow. The tone of the ink is not varied for enough contrast.

The illustrations which follow should guide the student as he attempts to paint iris in water color. He should keep in mind the steps he followed to create iris, using black ink.

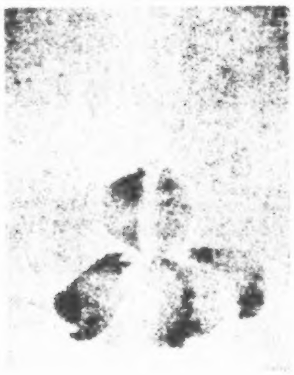
Iris in Water Color

Step one: The brush is dipped in light blue with the tip of the brush dipped in dark blue. Using a brush stroke from top to bottom, paint the two upright petals. A small spot should be painted as in the background, giving a suggestion of a third petal.



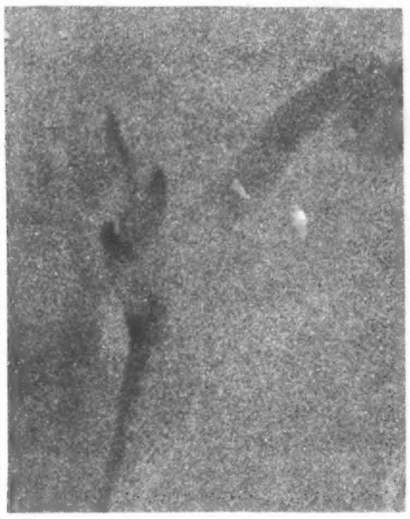
Step two: Mixing red and blue to obtain a rich purple shade, paint the two bottom petals with the stroke going from bottom to top. Each petal should be painted with a fresh mixture of the two colors to give a variation in tone to each petal.

Step three: Using the same technique but a more narrow stroke, make one drooping petal with two strokes side by side and another petal toward the back, using only one stroke.



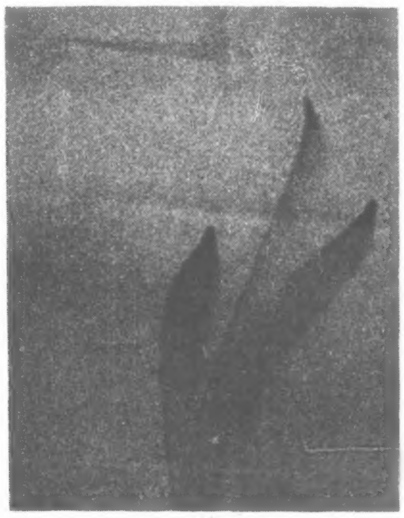
Step four: Using pale yellow with the brush tip dipped in blue to give a faint yellow-green tone, paint two short strokes at the throat of the iris. Using this same color, paint lightly over the top edge of each of the downward petals.

Step five: To paint the stem and buds, dip the brush in pale yellow and then dip the tip of the bristles into blue to give a yellow-green effect. Three strokes form the first portion of the stem as shown in the diagram. Each stroke should be freshly mixed. The fourth stroke, forming the long, straight stem is painted in light green with the tip of the brush touched to the red to give texture to the stem.

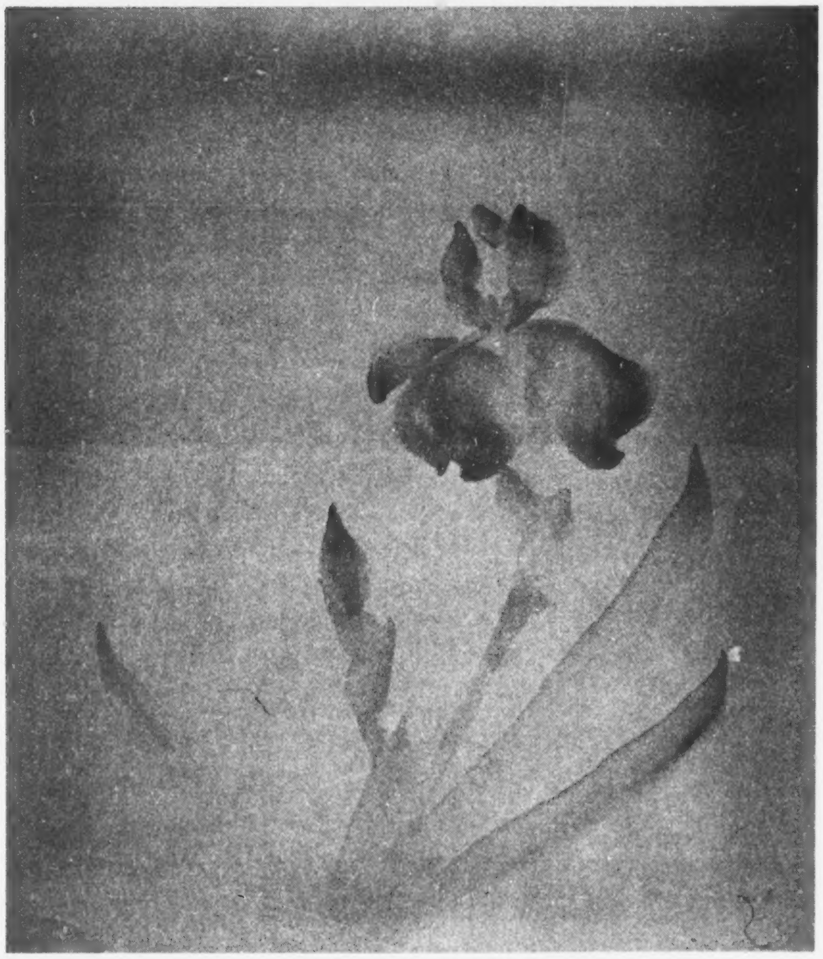


Step six: The long leaves are drawn with the same technique used for the top of the stem. The student should be aware of the sharply-curved tip of the iris leaf.

The student should now practice the painting of iris in an appropriate composition, adding more buds and leaves as necessary.



Upon completing his composition using Sumi-E brush technique, the student will find that the result differs greatly from paintings he has done in the usual style of water color painting. Sumi paintings are characteristically fresh in feeling whether the student is painting flowers, landscape, or any other subject. Thus, these techniques may be used for any composition in water color, oil, etc. The student should experiment widely in an attempt to create many varied compositions that reflect this freshness.



Summary

Any curriculum in aesthetic education as part of general, liberal education must consider important works of non-Western cultures, if it is to avoid the dangers of parochialism. The foregoing textbook has presented a few important concepts about one Oriental art form via the analysis of selected exemplars, most of which are masterpieces. In addition, it has provided a sequence of lessons in the studio designed to develop skill, patience, and an understanding of the technical possibilities of the medium. Such an exposure to the difficulties of the art should further enhance the student's awe of the masterworks. In this way, studio work contributes to the appreciation of exemplars and is not pursued as an end in itself.

Doing and analyzing interact, and a rapprochement between two major modes of aesthetic education has been attempted. Yet the study of exemplars retains superiority in the mixture, and the curriculum has a focal point.

APPENDIX L

NONWESTERN MUSIC: QUESTIONNAIRE AND RESULTS

October 1969

The purpose of the Aesthetic Education Project at the University of Illinois is to explore the possibilities of the exemplar approach for teaching general music (music appreciation) in the public schools. Briefly stated, the exemplar approach entails the analysis and historical-cultural study of masterworks (sometimes admitting lesser works) in order to promote the development of critical ability. Other activities and other music are subordinated to it, and a focus is achieved in the general music program.

Several months ago, a questionnaire was distributed to all individual members of the Society for Ethnomusicology. We asked for a listing of important masterworks outside the Western high art tradition which might be used as objects of intensive analysis. When it was impossible to speak of masterpieces, or indeed even of pieces in certain cultures, we asked respondents to list representative or important works or sources. The following two pages are a sample of the original questionnaire.

Seventy-eight responses were received, with the following results. Considering some difficulties in reading handwriting and determining the exact referents for information on the page, we have generally tried to maintain the entry as received. With a few exceptions, the accuracy of the information has not been checked.

We hope that the analysis and historical-cultural study of music will gain greater prominence in general music programs. Unfortunately, most current research is not concerned with the development of critical ability. In addition, doctoral dissertations and the few curriculum projects which do deal with the general program almost universally ignore nonwestern music. If a questionnaire such as this spurs the compilation of anthologies and analyses of nonwestern music for school use, it will have served an important purpose.

Our final report to the United States Office of Education, including the results of this questionnaire, will be available after September 1970 from the National Cash Register Company, 4936 Fairmont Avenue, Bethesda, Maryland 20014, under the title An Exemplar Approach to Aesthetic Education.

Douglas R. DiBianco
Associate Director

Aesthetic Education Project
1207 West Stoughton Street
Urbana, Illinois 61801

March 1969

Members of the Society for Ethnomusicology:

The purpose of this questionnaire, which is being sent to all members with the approval of the Society for Ethnomusicology, is to determine which pieces of music outside the Western European classical tradition are worthy of inclusion in an analysis-centered program.

At present there is a demand for a carefully-structured program of music appreciation. The Aesthetic Education Project at the University of Illinois is exploring the possibilities of an approach to a new curriculum which focuses upon the analysis of masterworks. In this approach, performance, ear training, composition, elements, and so forth are subordinated to the study of selected masterpieces of music and their historical-cultural setting. Students are motivated to identify with these singular achievements, and the program becomes more than a series of uncoordinated events.

We ask your help in the following way. Select several masterpieces from the culture with which you are most familiar, listing genre, source, and other applicable information. For example, if your specialty is an advanced Oriental culture with a tradition of masterpieces, please list a few of these (for example, the finest Peking operas). If the culture of your specialty is a folk, nonliterate, or popular culture in which it is difficult to speak of "masterpieces," please list works that are representative. In short, we would like to determine which pieces, in the opinion of experts, all students should examine in the course of their studies.

List a few of these important pieces on the enclosed sheet and return in the stamped envelope. If you desire a copy of the compilation, mark the questionnaire.

Thank you for your cooperation.

Douglas R. DiBianco
Associate Director

QUESTIONNAIRE

Specialty:______________________________

Please indicate by marking an "M" or an "R" next to title whether you feel that the selection is a masterpiece or only representative of the culture.

TITLE	COMPOSER (if applicable)	GENRE	SOURCE (publication/ recording)	OTHER PERTINENT INFORMATION

I would like a copy of the results of this questionnaire.__________________

Name of respondent.____________________________________

Institution.____

Aesthetic Education Project
1207 West Stoughton Street
Urbana, Illinois 61801

Mars 1969

Aux membres de la Société d'Ethnomusicologie:

Ce questionnaire, adressé à tous les membres avec l'approbation de la Societé d'Ethnomusicologie, a pour but de déterminer et sélectioner les oeuvres musicales, en dehors du répertoire classique de l'Europe occidentale, susceptibles d'etre inclus dans un programme d'analyse musicale.

Il y a actuellement une demande pour un programme bien choisi d'appréciation musicale. Les possibilités d'un nouveau curriculum qui serait concentré sur l'analyse des chefs d'oeuvre font l'objet d'études du projet d'Education Esthétique à l'Université de l'Illinois. Dans cette perspective, l'exécution, l'éducation de l'oreille, la composition, les éléments, etc., sont subordonnés à l'étude des oeuvres choisies et à leur origine historico-culturelle. Les étudiants sont encouragés à s'identifier à ces réalisations et le programme devient ainsi plus qu'une série d'évènements sans coordination.

Nous sollicitons votre collaboration de la façon suivante. Choisissez plusieurs chefs d'oeuvre d'une culture que vous connaissez le mieux, en indiquant le genre, la source, et toute autre information. Si, par example, vous etes spécialiste d'une haute culture orientale qui a donné des chefs d'oeuvre, veuillez en désigner quelques uns (par example, parmi les meilleurs opéras de Péking). Si, au contraire, vous vous spécialisez dans l'étude d'une culture folklorique ou populaire, pour laquelle il serait impropre de parler de chefs d'oeuvre, veuillez désigner les genres les plus représentatifs. En résumé, vous aimerious déterminer quelles oeuvres, d'après l'opinion des experts, deviaient etre examinées par les étudiants au cours de leurs études.

Veuillez désigner sur la feuille ci-jointe quelques unes de ces oeuvres importantes, et nous la retourner en utilisant l'enveloppe timbrée. Indiquez votre choix, si vous désirez une copie des résultats de ce questionnaire.

Nous vous remercions d'avance pour notre collaboration.

Douglas R. DiBianco
Directeur associé

QUESTIONNAIRE

Spécialité:

A l'aide d'un "M" (= chef d'oeuvre) ou d'un "R" (= représentatif), veuillez indiquer à la suite du titre si vous jugez que la sélection est un chef d'oeuvre ou simplement représentative d'une culture donnée.

TITRE	COMPOSITEUR (s'il y a lieu)	GENRE	SOURCE (publication/ enregistrement)	AUTRE INFORMATION APPLICABLE

Je desire une copie des resultats de ce questionnaire.

Nom.

Institution.

QUESTIONNAIRE RESULTS

Note: Information given under source refers to recording unless otherwise specified.

Africa (North of the Sahara)

EGYPT

1. Title: Narges
   Composer: ______
   Genre: song
   Source: Baidaphon 91198 (78 rpm)
   Other: Excellent for demonstration of Arabian vocal art. Know nothing better on newer discs

TUNISIA

2. Title: Taqsim
   Composer: ______
   Genre: classical lute solo
   Source: Folkways FW 8861, side 1, band 3

Africa (South of the Sahara)

GENERAL

3. Title: ______
   Composer: ______
   Genre: church music
   Source: Epic BF 19044, "Drums for God" (collected by Robert Kauffman (1963-1964); brief notes; Cameroons, Congo, Ethiopia, Liberia, Malawi, Nigeria, Rhodesia)
4. Title: ______
   Composer: ______
   Genre: drumming
   Source: ______
   Other: Compare Western, Central, and Eastern
5. Title: ______
   Composer: ______
   Genre: mbira
   Source: African Music Society recordings (a rich collection; solid knowledge of the whole production necessary to make a final selection)
6. Title: ______
   Composer: ______
   Genre: musical bow
   Source: African Music Society recordings (a rich collection; solid knowledge of the whole production necessary to make a final selection)
7. Title: ______
   Composer: ______
   Genre: styles of part singing
   Source: ______
   Other: Compare

8. Title: _____
Composer: _____
Genre: xylophones
Source: Contrepoint MC 20045, side 1, band 1 (Ivory Coast, now Malinke); Riverside RLP 4001, bands 11 and 12 (Ivory Coast, now Malinke); Commodore DL 30005, band 4 (Congo); African Music Society GALP 1326 (Mozambique)
Other: Compare xylophone orchestras

9. Title: _____
Composer: _____
Genre: various
Source: Folkways FE 4503, "Africa South of the Sahara" (compiled by Harold Courlander; notes by Alan Merriam; excellent accompanying pamphlet; various countries)

10. Title: _____
Composer: _____
Genre: various
Source: Bärenreiter UNESCO Collection BM 30 L 2301-2304, "An Anthology of African Music" (4 volumes)

11. Title: _____
Composer: _____
Genre: _____
Source: Washington 709, "Bobongo" (12" LP)

12. Title: _____
Composer: _____
Genre: _____
Source: Folkways P 402, "Equatorial Africa"

CENTRAL AFRICA

13. Title: Danse des Bandits
Composer: _____
Genre: dance music
Source: Pathe PA 2555 (78 rpm) (from the collection of the Musée de l'Homme)

14. Title: Kounda é
Composer: _____
Genre: song with harp accompaniment
Source: Harmonia Mundi HMO 30 733, A, 9

15. Title: Pygmy Song
Composer: _____
Genre: song
Source: Bärenreiter UNESCO Collection BM 30 L 2303, A, 9

16. Title: _____
Composer: _____
Genre: Dakpa trumpets
Source: Harmonia Mundi, HMO 30 733, A, 10

WEST AFRICA

17. Title: Alifa Yaya
Composer: _____
Genre: kora (harp lute); 19th century praise song for Fula chief
Source: tape in collection of Roderic C. Knight, 3148 Sawtelle Boulevard, Apartment 1, Los Angeles, California 90066
Other: Analyzed in Roderic C. Knight, An Analytical Study of Music for the Kora, a West African Harp Lute, unpublished master's thesis, University of California at Los Angeles

18. Title: Bata
Composer: _____
Genre: kora (harp lute)
Source: Tempo International 7009

19. Title: Chedo
Composer: _____
Genre: kora (harp lute)
Source: Tempo International 7011
Other: Commemorates militiamen; analyzed in Roderic C. Knight, An Analytical Study of Music for the Kora, a West African Harp Lute, unpublished master's thesis, University of California at Los Angeles

20. Title: Duga
Composer: _____
Genre: kora (harp lute); solemn dance for especially brave warriors
Source: tape in collection of Roderic C. Knight, 3148 Sawtelle Boulevard, Apartment 1, Los Angeles, California 90066
Other: Analyzed in Roderic C. Knight, An Analytical Study of Music for the Kora, a West African Harp Lute, unpublished master's thesis, University of California at Los Angeles

21. Title: Fama Denke
Composer: _____
Genre: ngoni (small lute)
Source: Tempo International 7011

22. Title: Sakodou
Composer: _____
Genre: balafon (xylophone)
Source: Tempo International 7011

23. Title: Solo for Seron
Composer: _____
Genre: seron (almost the same as the kora, a harp lute) solo
Source: Esoteric 529
Other: Older instrument than kora probably; "village" style; analyzed in Roderic C. Knight, An Analytical Study of Music for the Kora, a West African Harp Lute, unpublished master's thesis, University of California at Los Angeles

24. Title: _____
Composer: _____
Genre: small harp lute of hunter
Source: Esoteric 529

CONGO

25. Title: Limbisa Ngai
    Composer: Ngwalau Michel
    Genre: rhumba
    Source: Surboom Africaine 90.207, "Sukisa 67" (performed by Orchestre African Fiesta) (matrix number--S 67 A B2); tape--Archives of Traditional Music, Indiana University, Bloomington, Indiana 47401
    Other: Sung in Lingala; the Congolese style--popular all over West Africa, especially Sierra Leone, Guinea, and Liberia; a "hit" during the 1968-1969 period, that is, selected by the culture as exceptionally good

26. Title: _____
    Composer: _____
    Genre: Babira choir
    Source: Commodore DL 30 005, number 2

27. Title: _____
    Composer: _____
    Genre: Bambala drums
    Source: Folkways P 427, "Folk Music of the Western Congo," side 1, band 4

28. Title: _____
    Composer: _____
    Genre: Mangbetu choir
    Source: Commodore DL 30 005, number 1

29. Title: _____
    Composer: _____
    Genre: various
    Source: Folkways FE 4457, "The Pygmies of the Ituri Forest" (recorded by Colin Turnbull and Francis Chapman; excellent accompanying pamphlet)

DAHOMEY

30. Title: Fête des Tohossou
    Composer: _____
    Genre: hanyä
    Source: Contrepoint MC 20093

31. Title: _____
    Composer: _____
    Genre: festival music (Festival of the Tohossou)
    Source: Counterpoint/Esoteric Stereo 5537, Mono 537, "Music of the Princes of Dahomey" (brief notes about ceremony; little about instruments and music itself; sponsored by l'Institut Français d'Afrique Noire and the Musée de l'Homme for UNESCO)

32. Title: _____
    Composer: _____
    Genre: sacred music
    Source: OCORA LD 17-3, "Chants rituels" (edited by Gilbert Rouget)

33. Title: _____
    Composer: _____
    Genre: vocal and instrumental; sacred liturgical
    Source: OCORA LD 2, "Shango au Dahomey" (text (commentary?) and two descriptive and analytical articles on background and content)

DAN (Tribe)

34. Title: _____
    Composer: _____
    Genre: _____
    Source: Bärenreiter BM 30 L 2301, "Music of the Dan"
    Other: Coördinate with Die Dan (book) by Himmelheber

ETHIOPIA

35. Title: I beg you, heart
    Composer: _____
    Genre: vocal solo with lyre accompaniment
    Source: Folkways FE 4405, "Folk Music of Ethiopia," side 1, band 4

36. Title: _____
    Composer: _____
    Genre: flute ensemble
    Source: Bärenreiter UNESCO Collection BM 30 L 2305, side 1, band 1

37. Title: Warriors' Song
    Composer: _____
    Genre: song
    Source: Bärenreiter UNESCO Collection BM 30 L 2305, side 1, band 1

GHANA

38. Title: Ama Bonsu
    Composer: Jerry Hansen
    Genre: highlife
    Source: Decca WAPS 25, matrix number--LWALS 61 1G (performed by The Ramblers Dance Band, Jerry Hansen, leader); tape--Archives of Traditional Music, Indiana University, Bloomington, Indiana 47401
    Other: Sung in Twi; uses traditional flutes in band; popular in Ghana, but true highlife (Ghana, Nigeria) not so popular in Northern West Africa; a "hit" in the 1968-1969 period, that is, selected by the culture as exceptionally good

39. Title: Fanti Jamboree
    Composer: _____
    Genre: _____
    Source: Riverside RLP 4001, band 21

GUINEA

40. Title: _____
    Composer: _____
    Genre: drums
    Source: Contrepoint MC 20 145, side 1, band 4
    Other: Compare with rhythms from other parts of Africa

LIBERIA

41. Title: _____
Composer: _____
Genre: Kpelle horn orchestra
Source: Folkways P 465, "Folk Music of Liberia," side 2, band 5

LUO (Tribe)

42. Title: _____
Composer: _____
Genre: solo song with accompaniment; praise song
Source: Decca TR 168, "Eight Praise Songs of the Luo" ("Sound of Africa" series)
Other: Luo are in Eastern Africa

MOZAMBIQUE

43. Title: _____
Composer: _____
Genre: Maroshi choir
Source: Odeon A 246 070 (78 rpm)

44. Title: _____
Composer: _____
Genre: timbila (xylophone) orchestra
Source: African Music Society GALP 1326

NATAL

45. Title: Zulu Song
Composer: _____
Genre: song
Source: African Music Society TR 84

NIGERIA

46. Title: Oba Koso
Composer: _____
Genre: "folk-opera"
Source: recording (?)--Institute of African Studies, University of Ibadan, Ibadan, Nigeria; text also available from same source

47. Title: Praise Song
Composer: _____
Genre: _____
Source: Bärenreiter UNESCO Collection BM 30 L 2307, band 4
Other: From the Hausa tribe

48. Title: _____
Composer: _____
Genre: Hausa royal orchestra
Source: Bärenreiter UNESCO Collection BM 30 L 2306, band 7

NOGUNDI (Tribe)

49. Title: Nogundi Funeral Song
Composer: Mondelendoumbe
Genre: high cultural tradition
Source: Columbia KL 205, "African Music from the French Colonies," side 2, band 3 (Columbia World Library of Folk and Primitive Music, Volume 2)

RUANDA

50. Title: _____
Composer: _____
Genre: Bashi work song
Source: Riverside RLP 4002, band 7

51. Title: _____
Composer: _____
Genre: song with trough zither
Source: Riverside RLP 4002, band 6a

52. Title: _____
Composer: _____
Genre: Watusi drums
Source: Riverside RLP 4002, band 13
Other: Compare with West African drumming

SENEGAL

53. Title: Samba Gilajagi
Composer: _____
Genre: bardic song
Source: Folkways P 462, "Senegal and Gambia," side 1, band 3
Other: The best written source on Sudanic bards and their songs is Leo Frobenius, "Spielmanngeschichten der Sahel," Atlantis VI, Jena, 1921.

SHONA (Tribe)

54. Title: Missa Shona
Composer: _____
Genre: sacred music, arranged
Source: recording (?)--African Music Society, Johannesburg, South Africa (AMS #501)

SIERRA LEONE

55. Title: Body-Work
Composer: Balogun Johnson-Williams
Genre: instrumental; merengué
Source: A to Z 001, matrix number--AZ 001 2F 1 6701 (performed by The Golden Strings); tape--Archives of Traditional Music, Indiana University, Bloomington, Indiana 47401
Other: Locally popular in Sierra Leone; record released in December 1968; a "hit" in the 1968-1969 period, that is, selected by the culture as exceptionally good

TANZANIA

56. Title: _____
Composer: _____
Genre: Ali Menguna choir
Source: Columbia WE 15 (78 rpm)

57. Title: _____
Composer: _____
Genre: Chindimba Yao choir
Source: Columbia WE 26 (78 rpm)

UGANDA

58. Title: Abayonga
Composer: _____
Genre: praise song for zither
Source: recordings
Other: Traditional among Hima, a tribe of pastoralists in West Uganda

59. Title: Omuzaarwa wangye
Composer: _____
Genre: vocal
Source: recordings
Other: Traditional among Hima, a tribe of pastoralists in West Uganda; rise in pitch in the course of the song

60. Title: Ugandan Martyrs African Oratorio
Composer: Joseph Kyagam-biddwa
Genre: vocal with rhythm accompaniment
Source: music--Casimiri-Capra, Rome, 1964; recorded

61. Title: _____
Composer: _____
Genre: Acholi royal dance
Source: Decca DL 7007, "Arch Oboler's African Adventure"

62. Title: _____
Composer: _____
Genre: instrumental; royal "amakondere" horn music of the Ankole kingdom, now (September 1967) Uganda
Source: recordings

63. Title: _____
Composer: _____
Genre: instrumental; royal "endere" flute music of the Ankole kingdom, now (September 1967) Uganda
Source: recordings

64. Title: _____
Composer: _____
Genre: instrumental; royal "sheegu" pipe music of the Ankole kingdom, now (September, 1967) Uganda
Source: recordings

YORUBA (Tribe)

65. Title: _____
Composer: _____
Genre: drums
Source: Folkways FE 4441, "Drums of the Yoruba" (edited by W. Bascom; descriptive text included)

Asia

GENERAL

66. Title: Andalus. nawbah
    Composer: _____
    Genre: classical orchestral suite
    Source: Folkways FW 8861, side 2, band 2
    Other: The only complete classical suite published on disc

67. Title: Udan Mas
    Composer: _____
    Genre: Sundanese song
    Source: music--Hornbostel's anthology, "Music of the Orient"

68. Title: _____
    Composer: _____
    Genre: various
    Source: Bärenreiter UNESCO Collection BM 30 L 2001-2017 (17 volumes)

AINU (Tribe)

69. Title: Yukara
    Composer: _____
    Genre: epic
    Source: NHK (Japan Broadcasting Company)

"ARABIAN"

70. Title: Maqam
    Composer: _____
    Genre: vocal/instrumental improvisation
    Source: rarely published; can be obtained from Radio Baghdad

71. Title: Mugam
    Composer: _____
    Genre: vocal/instrumental improvisation
    Source: published through various Russian and Azerbaijanian record companies

72. Title: Nahj al-Burda
    Composer: _____
    Genre: qaseeda (Arabian art song)
    Source: can be easily obtained from Egyptian record companies; sung by Um Kulthum

73. Title: Taqsim
    Composer: _____
    Genre: instrumental improvisation
    Source: Touma Collection in the Berliner Phonogrammarchive

CHINA

Folk

74. Title: Chimes at Night
    Composer: _____
    Genre: folk song
    Source: music (?)--Voices of the World
    Other: Arranged by Hsu Wen-ying

75. Title: Feng Yang Drum
Composer: _____
Genre: folk song
Source: music (?)--Voices of the World
Other: Arranged by Hsu Wen-ying

76. Title: Old Fisherman
Composer: _____
Genre: folk song
Source: _____

77. Title: Song of the Hoe
Composer: _____
Genre: folk song
Source: music (?)--Voices of the World
Other: Arranged by Hsu Wen-ying

Instrumental

78. Title: Birds Chirping on the Mountains
Composer: Liu Tien Hua
Genre: nan hu solo; Northern style--contemporary
Source: Art Tune (H.K.) COL 3011
Other: In the collection of the Institute of Ethnomusicology, University of California at Los Angeles

79. Title: Drunken Fisherman
Composer: _____
Genre: ch'in
Source: Lyrichord LL 72 (performed by Wei Chung-lo)

80. Title: Floating Lotus
Composer: _____
Genre: cheng solo; Northern style--classical
Source: Lyrichord LL 142 (performed by Liang Tsai Ping)
Other: Ancient melody; in the collection of the Institute of Ethnomusicology, University of California at Los Angeles

81. Title: Flowers on Brocade
Composer: _____
Genre: cheng
Source: Lyrichord 142 (sic, 92), "Music of Cheng" (performed by Liang Tsai Ping)

82. Title: The Flying Partridge
Composer: _____
Genre: ti solo; Northern style--folk
Source: Art Tune (H.K.) ATC 146 (performed by Lu Chun Ling)
Other: In the collection of the Institute of Ethnomusicology, University of California at Los Angeles

83. Title: The Flying Pigeon
Composer: _____
Genre: sheng solo; Northern style--contemporary
Source: Art Tune (H.K.) ATC 146 (performed by Hu Tien Ch'üan)
Other: In the collection of the Institute of Ethnomusicology, University of California at Los Angeles

84. Title: Geese Alighting on the Sandy Shore (Wild Geese Descend on Level Sands)
Composer: _____
Genre: cheng
Source: Lyrichord 142 (sic, 92), "Music of Cheng" (performed by [illegible] Liang Tsai Ping); BBC Radio Enterprises, Chinese Classical Music (John Levy)
Other: A tune-title with a long history, but of this particular tune nothing can be said

85. Title: The Great Ambuscade (Ambuscade, The Hero's Defeat; The Ambush)
Composer: Chin Han Tze (Sui dynasty, c. 581)
Genre: pipa solo; Northern style--classical; military school
Source: Lyrichord LL 122 (performed by Lui Tsun Yuen)
Other: Possibly a Yüan piece; certainly the most famous, the most technically exacting, and the most remarkable in the repertory; in the collection of the Institute of Ethnomusicology, University of California at Los Angeles

86. Title: Joyously Celebrate the Victory
Composer: _____
Genre: essentially a concerto for sona; contemporary Communist Chinese
Source: Zhongguo Chang-pian XM 906 (XM 33/11), Peking (7" LP)
Other: Western influence is evident, but it blends well, in this case, with traditional Chinese music

87. Title: K'in Solo
Composer: _____
Genre: instrumental solo
Source: notation--Kurt Reinhard, Chinesische Musik, Kassel: E. Roth, 1956, pp. 201-202; recording--Lyrichord LL 27a (3)

88. Title: Lament of Empress Chen
Composer: _____
Genre: ch'in
Source: Lyrichord LL 82 (performed by Lui Tsun Yuen)

89. Title: Moonlight Over (the) Spring River
Composer: _____
Genre: ensemble with pipa; Northern style--classical
Source: Lyrichord LL 82 (Lui Tsun Yuen at pipa); Art Tune (H.K.) ATC 16
Other: Ancient melody; in the collection of the Institute of Ethnomusicology, University of California at Los Angeles

90. Title: The Moon Rising High
Composer: Pui Sun Fu (Tang dynasty, 618-906)
Genre: ensemble; Northern style--classical
Source: EMI S-CPAX-333 (Lui Tsun Yuen at pipa)
Other: In the collection of the Institute of Ethnomusicology, University of California at Los Angeles

91. Title: Parting at Yang Kuan
Composer: _____
Genre: ch'in
Source: Lyrichord LL 72 (performed by Wei Chung-lo)

92. Title: The Reminiscence Song
Composer: _____
Genre: classical orchestra
Source: Folkways FW 6812

93. Title: Song of the Frontier
Composer: _____
Genre: pipa
Source: Lyrichord LL 82 (performed by Lui Tsun Yuen)

94. Title: Tears on a Lonely Shore
Composer: Prince Ning (Ming dynasty, 1368-1643)
Genre: ch'in and hsiao duet; Northern style--classical
Source: EMI S-CPAX-333 (performed by Lui brothers)
Other: In the collection of the Institute of Ethnomusicology, University of California at Los Angeles

95. Title: Three Variations on Plum Blossom
Composer: _____
Genre: ch'in
Source: recording to be released by International Record Industries, 135 West 41st Street, New York, New York

96. Title: Water and Clouds over the Rivers Hsiao and Hsiang
Composer: attributed to Kuo Mien (Sung dynasty)
Genre: ch'in
Source: BBC Radio Enterprises, Chinese Classical Music (John Levy); for a finer performance, one has to go to mainland Chinese, but none will be available in the United States
Other: First printed tablature (1425)

Opera

97. Title: Capture and Release of Ts'au Ts'au
Composer: _____
Genre: Peking opera
Source: incomplete scores; private recording--Rulan Chao Pian, Harvard University, c/o Department of Far Eastern Languages, 2 Divinity Avenue, Cambridge, Massachusetts 02138

98. Title: The Fisherman's Revenge
Composer: _____
Genre: Peking opera
Source: score--from mainland China; private recording--Rulan Chao Pian, Harvard University, c/o Department of Far Eastern Languages, 2 Divinity Avenue, Cambridge, Massachusetts 02138

99. Title: "Nan Pang Tse" (tune from Sky Maiden Scattering Flowers)
Composer: _____
Genre: Northern opera
Source: recording in Chinese might be available

100. Title: The Ruse of the Empty City
Composer: _____
Genre: Peking opera
Source: Folkways 8882

101. Title: The Trial of Su San
Composer: _____
Genre: Peking opera
Source: recording from mainland China available in Music Library at the University of California at Los Angeles

102. Title: "Wandering in the Garden" (scene from Hibiscus Pavilion)
Composer: _____
Genre: Southern opera
Source: recording in Chinese might be available

103. Title: _____
Composer: _____
Genre: opera
Source: There are many recordings, European, American, and Chinese
Other: A suitable opera should be carefully selected

INDIA

104. Title: Chitti Babu
Composer: _____
Genre: vina; improvisations
Source: Gramophone Company of India

105. Title: Emi Jesite (Todi)
Composer: Tyāgarāja
Genre: Karnatic music
Source: several recordings

106. Title: Endaro
Composer: Tyāgarāja
Genre: one of the five gems
Source: _____

107. Title: Gagadā nanda
Composer: Tyāgarāja
Genre: Panca ratna (one of the five gems)
Source: _____
Other: Sung at the samathi of the composer at the time of his death anniversary

108. Title: Havēli Sangīt
Composer: _____
Genre: devotional song; North India classical tradition
Source: Nonesuch H-2014, side 2, band 2, "Classical Music of India"

109. Title: Jatisvaram
Composer: _____
Genre: Bharata Natyam music
Source: Ducretet-Thomson 320 C 098, side 4, band 1

110. Title: Kamakshi
Composer: Syama Sashi
Genre: _____
Source: music -- S. Ramanathan (editor), Masterpieces of Syama Sashi

111. Title: Kamalambam Bhajare
Composer: Dīkshitar
Genre: _____
Source: recording by Ariakudi Ramanuja Aiyanyan

112. Title: Kavadi Chindu
Composer: Annamalai Reddiar
Genre: folk melodies
Source: edited by S. Ramanathan
Other: Sung by pilgrims while on pilgrimage

113. Title: Main San Meet (Maiñ sană mīca-mālkosh)
Composer: _____
Genre: North India classical tradition
Source: Odeon MOAE 156, side 2, band 4, "Surshri Kesar Bai Kerkar"; see Alain Danielou, Catalog of Recorded Classical and Traditional Indian Music, Paris, UNESCO, p. 87
Other: Raga malkauns; pentatonic

114. Title: Mauj-Khammaj
Composer: _____
Genre: Hindusthani instrumental raga; sitar, sarod, and tabla playing a North Indian raga
Source: Ducretet-Thomson 320 C 097
Other: Excellent for demonstration

115. Title: Pancharathnan Kriti
Composer: Tyāgarāja
Genre: Karnatic music; set of five songs
Source: Colgate Indian Arts Seminar

116. Title: Prahlāda Bhakti Vijayam
Composer: Tyāgarāja
Genre: opera
Source: edited by S. Ramanathan
Other: Contains 45 pieces of classic grandeur

117. Title: Râga Chandranandan
Composer: Ustad Ali Akbar Khan
Genre: instrumental improvisation
Source: Connoisseur Society LP CS 462

118. Title: Râga Marwa
Composer: Ravi Shankar
Genre: instrumental improvisation
Source: World Pacific LP 1441
Other: Rarely performed in the West

119. Title: Râga Poorvi
Composer: Nazarat and Salamat
Genre: vocal improvisation
Source: Odeon LP MOHE 143

120. Title: Râga Tarana
Composer: Nazarat and Salamat
Genre: vocal improvisation
Source: Odeon LP MOHE 143

121. Title: Unnaipol
Composer: _____
Genre: Karnatic vocal raga
Source: Folkways P 422, "Music of India--Traditional and Classical"
Other: Shows clearly the building up of a raga and the interaction between singer and instruments

122. Title: _____
Composer: _____
Genre: folk music
Source: Folkways and others

123. Title: _____
Composer: _____
Genre: improvisations
Source: Bärenreiter UNESCO Collection
Other: For reference

124. Title: _____
Composer: _____
Genre: improvisations on ragas
Source: performed by Ali Akbar Khan, Ravi Shankar

125. Title: _____
Composer: _____
Genre: sarod music
Source: World 1433; World 1441

126. Title: _____
Composer: _____
Genre: sarod and tabla improvisations
Source: Angel, "Music of India" (performed by Ali Akbar Khân and Chatur Lal)

127. Title: _____
Composer: _____
Genre: sitar improvisations
Source: World Pacific, "Improvisations" (performed by Ravi Shankar)

128. Title: _____
Composer: _____
Genre: vocal
Source: Odeon, "Ragas in Todi and Malkuns" (performed by Pundit Omkarnath Thakur)

IRAN

129. Title: Mystic Poem of Arâqi
Composer: _____
Genre: high classical tradition
Source: Bärenreiter UNESCO Collection 30 L 2005, side 2, band 2, "The Music of Iran, Volume 2" (Volume 5 of the "Anthology of the Orient")
Other: Elaborate vocal ornamentation; record review in Ethnomusicology, Volume 6, No. 3, p. 239

130. Title: _____
Composer: Saadi
Genre: song
Source: Bärenreiter UNESCO Collection BM 30 L 2004

JAPAN

Biwa Music

131. Title: Ishidomaru
Composer: Nagata Kinshin
Genre: biwa music
Source: Bärenreiter Musicaphon UNESCO Collection 17, BM 30 L 2017
Other: Composed in 1911; reworking of the earlier version of Satsuma-biwa music of the 17th through the 19th centuries

Folk Music

132. Title: Akita Obako
Composer: _____
Genre: folk
Source: Teichiku SS-232 (sung by Sasaki Chi Ko)

133: Title: Esashi Oiwake
Composer: _____
Genre: folk song with shakuhachi accompaniment
Source: many recordings

134: Title: Itsuki Komoriuta
Composer: _____
Genre: folk; lullaby
Source: _____

135: Title: Kariboshikiri-uta
Composer: _____
Genre: folk song; Miyazaki-ken
Source: music(?)--NHK Minyo-Taikan; tape--NHK Service Center

136. Title: Kiso-bushi
Composer: _____
Genre: folk song; Nagano-ken
Source: music (?)--NHK Minyo-Taikan; tape--NHK Service Center see
Traditional Music [illegible]

137. Title: Kuroda-bushi
Composer: _____
Genre: folk song; Hukuoka-ken
Source: music (?)--NHK Minyo-Taikan; recording--Toshiba, "Japanese Traditional Music"; tape--NHK Service Center

138. Title: Nambu-ushikata-bushi
Composer: _____
Genre: folk song; Iwate-ken
Source: music (?)--NHK Minyo-Taikan; tape--NHK Service Center

139. Title: Saitara-bushi
Composer: _____
Genre: folk song; Miyagi-ken
Source: music (?)--NHK Minyo-Taikan; tape--NHK Service Center

140. Title: Soran-bushi
Composer: _____
Genre: folk song; Hokkaido
Source: music (?)--NHK Minyo-Taikan; tape--NHK Service Center

141. Title: Yagi-bushi
Composer: _____
Genre: folk song; Gumma-ken
Source: music (?)--NHK Minyo-Taikan; tape--NHK Service Center

142. Title: Yosakoi-bushi
Composer: _____
Genre: folk song; Kohchi-ken
Source: music (?)--NHK Minyo-Taikan; tape--NHK Service Center

Gagaku

143. Title: Etenraku
Composer: _____
Genre: gagaku; ensemble of flute, oboe, mouth organ, lute, zither, gong, and drums
Source: transcription--Hisao Tanabe, Japanese Music, Kokosai Bunka Shinko-kai, Tokyo, 1959, pp. 62-66 and in Sekai Ongaku Zenshu, Volume 18, pp. 8-14; recording--Nippon Columbia BL-50; Toshiba TH 7001, side 1, band 1, "Gagaku"; Lyrichord LLST 7126, side 1, band 2; King LKB-1001; Japan Victor, "Gagaku-Taikei"; recording by the Imperial Household Orchestra is best
Other: Composed c. 13th century

144: Title: Mushiroda
Composer: _____
Genre: saibara (folk song arranged for gagaku)
Source: transcription--Kurt Reinhard, "Einführung in die Musikethnologie," Beiträge zur Schulmusik, 21, Wolfenbüttel: Möseler Verlag, 1968, pp. 92-111; recording--Nippon Columbia 35412 (old recording)

145. Title: _____
Composer: _____
Genre: gagaku
Source: Lyrichord 126

Kabuki Music

146. Title: _____
Composer: _____
Genre: geza music (off-stage)
Source: Elektra EKS 7286, side 2, band 1, "Classical Music of Japan"; Nonesuch H-72012, side 1, band 4 (dance) and side 2, band 1 (sound effects), "Music from the Kabuki"

Koto Music

147: Title: Akikaze
Composer: Mitsuzaki
Genre: koto music
Source: _____

148. Title: Chidori (no Kyoku)
Composer: Yoshizawa Kengyō (late Edo period)
Genre: koto and voice; jiuta
Source: Japan Society, side 1, band 2, "Japanese Folk and Koto Music" (performed by Shinichi Yuize) (obtainable from Akiva Kaminsky, 25 West 39th Street, New York, New York); Nonesuch H-72008, side 2 band 2, "Japanese Koto Classics" (performed by Shinichi Yuize); BAM LD 054; Victor LR 556

149. Title: Godan Kinuta
Composer: Mitsuzaki
Genre: koto music
Source: Japan Victor SLR 521

150. Title: Matsukaze
Composer: _____
Genre: koto music
Source: Japan Victor (?) CLS 43

151. Title: Midare
Composer: _____
Genre: koto music; danmono
Source: BAM LD 054; Victor LR 556

152. Title: Rokudan (no Shirabe)
Composer: Yatsuhashi Kengyō (17th century)
Genre: koto music; danmono
Source: transcription--Hisao Tanabe, Japanese Music, Kokosai Bunka Shinko-kai, Tokyo, 1959, pp. 69-70 and in Francis Piggott, Music and Musical Instruments of Japan, second edition, pp. 94-95; recordings--by far the best is Shinichi Yuize's performance on the Japan Society's "Japanese Folk and Koto Music," side 1, band 1 (obtainable from Akiva Kaminsky, 25 West 39th Street, New York, New York); performance on Nonesuch HS-72005, side 1, band 3 is not too good; Ducretet-Thomson 320 C 137-138; Bärenreiter Musicaphon UNESCO Collection 14, BM 30 L 2014 ("Anthology of the Orient" series); Victor LR 556; Cook 1132-B, 1; Boite à Musique LD 054 (performed by Shinichi Yuize); World-Pacific (performed by Kimio Eto); Nippon Columbia BL 5004 (performed by M. Miyagi)
Other: The various recordings can be used to compare styles of interpretation

153. Title: Yaegoromo
Composer: Ishikawa Koto (c. 1830)
Genre: koto music; vocal plus ensemble of koto, shamisen, and shakuhachi
Source: Bärenreiter Musicaphon UNESCO Collection 12, BM 30 L 2012

154. Title: Yugao
Composer: Yaezaki
Genre: koto music
Source: _____

155. Title: Yuki
Composer: _____
Genre: koto music; jiuta
Source: _____

156. Title: Yuya
Composer: _____
Genre: koto music
Source: _____

Nohgaku

157. Title: Hagoromo
Composer: Zeami (1333-1443)
Genre: nohgaku; Noh play
Source: text translation--Arthur Waley, The Noh Plays of Japan, New York: Grove Press; recording--Bärenreiter Musicaphon UNESCO Collection 17, BM 30 L 2017; ("Anthology of the Orient" series); Caedmon TC 2019

158. Title: Shakkyō
Composer: Kwanze Motokiyo
Genre: Noh play
Source: published and recorded

159. Title: Takasago
Composer: Motokiyo Zeami
Genre: Noh
Source: Japan Victor SJ 3005, "Noh"

Shakuhachi Music

160. Title: Kō-getsu-chō
Composer: Nakao Tozan (1876-1956)
Genre: shakuhachi; honkyoku of the Tozan school
Source: Nippon Columbia CL-109

161. Title: Ko-kū Reibo
Composer: Kinko Kurosawa (see below)
Genre: shakuhachi; honkyoku of the Kinko school
Source: Victor JL 32-4, "Traditional Music of Japan" (edited by Kishibe); Nonesuch H-72025
Other: Originally a melody played by Zen priests; Kinko version attributed to Kurosawa Kinko (1710-1777)

162. Title: Shika no tone
Composer: (18th-19th century)
Genre: shakuhachi duet
Source: Bärenreiter Musicaphon UNESCO Collection 14, BM 30 L 2014

163. Title: _____
Composer: _____
Genre: shakuhachi honkyoku is important
Source: _____

Shamisen Music

164. Title: Chūshingura
Composer: _____
Genre: gidayu
Source: published and recorded

165. Title: Echigo-jishi
Composer: Kineya Rokuzaemon IX (1811)
Genre: nagauta
Source: music--published; recording --Bärenreiter Musicaphon UNESCO Collection 14, BM 30 L 2014

166. Title: Ichinotani Futabagunki, Kumagaya Jinya no dan
Composer: _____
Genre: gidayu
Source: King KC 1020
Other: Composed-- 1751

167. Title: Kanadehon chūshingura
Composer: _____
Genre: bunraku
Source: Personal study of Elizabeth McFadden, 833 South Atlantic Street, Dillon, Montana 59725

168. Title: Kanjin chō
Composer: Kineya Rokusaburō IV
Genre: nagauta
Source: music--published; recording--Nippon Columbia CLS 5001

169. Title: Rancho or Wakagino-Adanagusa
Composer: Tsuruga Wakasanojo
Genre: shinnai
Source: many recordings

170. Title: Sakaya no dan from Hadesugata-Onnamaiginu (or known as Sankatsu-Hanshichi)
Composer: _____
Genre: gidayu
Source: many recordings

171. Title: Sugawara denju tenarai kagami
Composer: _____
Genre: bunraku
Source: personal study of Elizabeth McFadden, 833 South Atlantic Street, Dillon, Montana 59725

172. Title: _____
Composer: _____
Genre: naniwa-bushi
Source: Alan Lomax or Indiana archives may have
Other: Any example

KOREA

173. Title: Confucius Temple Music
Composer: _____
Genre: religious music
Source: music (partial)--printed by National Classical Music Institute; recording--National Classical Music Institute

174. Title: Kayageum Sanjo
Composer: _____
Genre: twelve-string zither; solo style
Source: East-West Center Records Number 1 (performed by Hwang Byong-Ki); the best tape recordings are owned by Dr. Robert Garfias, School of Music, University of Washington, Seattle, Washington (some contemporary sanjo compositions are included)

175. Title: Ko-Ryong-San
Composer: _____
Genre: religious music; Buddhist chant
Source: transcription--by Man-Yong Han; tape--College of Music, Seoul National University

176. Title: Moon Myo Aak
Composer: _____
Genre: A-Aak (religious court music); percussion; wind instruments
Source: Korean Broadcasting Corporation KBC Number 12
Other: Clear structure; good for analysis

177. Title: Pan-Sori, Choon-hyang (Opera for One Man)
Composer: _____
Genre: folk music
Source: music--Korean Music, Volume I, published by the Ministry of Education; recording--Oasis, King-Star Record Company

178. Title: Sanjo for Kayako
Composer: _____
Genre: folk music
Source: transcription--by Je-Sook Lee; recording--Oasis, King-Star Record Company

179. Title: Soojechun (Su-je-chon)
Composer: _____
Genre: A-Aak (religious court music); wind instruments
Source: music--Korean Music, Volume I, published by the National Classical Music Institute; recording--Korean Broadcasting Corporation KBC Number 10; tape--College of Music, Seoul National University
Other: Difficult to transcribe

180. Title: Tae Pyong Ka
Composer: _____
Genre: kagok (lyric song); duet--male and female
Source: Korean Broadcasting Corporation KBC Number 12 (abbreviated version)

181. Title: Yong-San Hwae-Sang
Composer: _____
Genre: court music
Source: music--Korean Music, Volume II, published by the Ministry of Education; tape--College of Music, Seoul National University

182. Title: Yong Sang Hoe Sang
Composer: _____
Genre: jongak (suite); chamber music
Source: transcription published by--Kim Ki Soo, National Classical Music Institute, San 14-21 Chang Chun Dong, Chung Ku, Seoul, Korea (1959); recording--Folkways 445 (?), Korean series, Volume 1

THAILAND

183. Title: _____
Composer: _____
Genre: orchestral music
Source: Folkways P 423, side 2, band 1, "Music of Southeast Asia"
Other: Better for the purpose than many other existing recordings of orchestral music of the Indian subcontinent

184. Title: _____
Composer: _____
Genre: _____
Source: Institute of Ethnomusicology, University of California at Los Angeles ier 7501, "Music of the Venerable Dark Cloud"

185. Title: _____
Composer: _____
Genre: _____
Source: Institute of Ethnomusicology, University of California at Los Angeles ier 7502, "The Traditional Music of Thailand"

TIBET

186. Title: _____
Composer: _____
Genre: Lamaist chant
Source: Bärenreiter 2009/11

Europe

ENGLAND

187. Title: Eleanor Rigby
Composer: John Lennon and Paul McCartney
Genre: art song
Source: St 2576, "Revolver" or MAS 2653, "Sgt. Pepper"
Other: Composed--1966-1967 (?)

188. Title: Gimme Some Lovin'
Composer: Stevie Winwood
Genre: hard rock
Source: United Artists UAL 3578 (performed by the Spencer Davis group)
Other: First successful white soul record from England; composed--1966

189. Title: A Quick One While He's Away
Composer: Peter Townshend
Genre: popular
Source: recording (performed by The Who)

190. Title: Tommy
Composer: Peter Townshend
Genre: opera
Source: Decca DXSW 7205
Other: First extended rock and roll opera (Sgt. Pepper could be considered a mini-opera); composed--1969

191. Title: She's Leavin' Home
Composer: John Lennon and Paul McCartney
Genre: art song
Source: ST 2576, "Revolver" or MAS 2653, "Sgt. Pepper"
Other: Composed--1966-1967 (?)

FINLAND

192. Title: Hiljainen kylätie
Composer: Toivo Kärki
Genre: popular
Source: Decca (performed by Metro-tytöt, c. 1952)

193. Title: Iitin Tiltu
Composer: _____
Genre: folk/popular
Source: Columbia (performed by Hiski Salomaa, c. 1929)

194. Title: Kaipuuni tango
Composer: Unto Mononen
Genre: popular
Source: Philips (performed by Viktor Klimenko, c. 1962)

GREECE

195. Title: _____
Composer: _____
Genre: folk
Source: Lyra 3216, "Songs and Dances of the Aegean Sea"
Other: Excellent source of Greek folk music of the Aegean Islands

196. Title: _____
Composer: _____
Genre: folk
Source: Lyra 3217, "Songs and Dances of the Greek Mainland"
Other: Excellent examples of mainland folk music

197. Title: _____
Composer: _____
Genre: folk
Source: RCA Victor LPMG 24, "Enas Aetos Perifanos"
Other: Excellent examples of mainland folk music

198. Title: _____
Composer: _____
Genre: folk
Source: music--ΕΛΛΗΝΙΚΑ ΔΗΜΟΤΙΚΑ ΤΡΑΓΟΥΔΙΑ (Greek Folk Songs), Volume 3, Academy of Athens, Greece, 1968
Other: Complete survey of Greek folk music, accompanied by five discs; about 400 musical examples; excellent source; in Greek with English summary

HUNGARY

199. Title: Leszállott a páva
Composer: _____
Genre: folk song
Source: music--Kodaly--Vargyas, A magyar népzene, Budapest: Zeneműkiadó, 1960, Example number 1; recording--Qualiton Production, side 1, number 1, "Hungarian Folk Music" (1964)
Other: Pentatonic; also the melody of Kodaly's Peacock Variations (Qualiton LPX 1101)

200. Title: Sirass édes anyám
Composer: _____
Genre: folk song
Source: music--Béla Bartók, Das ungarische Volkslied, Number 3; Walter de Gruyter and Company, 1925
Other: Pentatonic

ICELAND

201. Title: O min flaskan frita
Composer: _____
Genre: drinking song
Source: music--Icelandic Folksongs, R. W. Pentland, 2Y Frederick Street, Edinburgh, Scotland
Other: Lydian mode

202. Title: Sof tu unga astin min
Composer: _____
Genre: lullaby from a play
Source: music--Icelandic Folksongs, R. W. Pentland, 2Y Frederick Street, Edinburgh, Scotland
Other: More or less Aeolian mode

LAPP (Tribe)

203. Title: _____
Composer: _____
Genre: joaige (Finnish: joikku)
Source: Alan Lomax or Indiana archives may have

NORWAY

204. Title: Astri, mi astri
Composer: _____
Genre: folk song
Source: music--Auber Forestier collection (1881), out-of-print
Other: Text by H. Hanson; a lilting 3/8 tune; E major; dialogue--stanza arrangement

205. Title: Førnesbrunen
Composer: _____
Genre: slått (dance tune); harding fiddle; gangar (Norwegian dance in 6/8 or 2/4 time)
Source: music--Norsk Folkemusikk, Volume 3, Oslo: Universitetsforlaget, 1960, pp. 195-204; recording--RCA Victor FEP 44 and FEP 17

206. Title: Gjeite lok (Goatherd's Call)
Composer: _____
Genre: goatherd's call
Source: music--Auber Forestier collection (1881), out-of-print
Other: Tonic-dominant melodic pattern is pervasive

207. Title: Haugebonden
Composer: _____
Genre: folk song
Source: RCA Victor FEP 42 and FEP 18
Other: The same text has different tunes in different districts

208. Title: Paal paa Hougje (Haugen)
Composer: _____
Genre: folk song
Source: music--Auber Forestier collection (1881), out-of-print
Other: Version of "Twinkle, Twinkle Little Star"

209. Title: Saeterjentens Søndag
Composer: Ole Bull
Genre: song
Source: music--Auber Forestier collection (1881), out-of-print
Other: Has moved into folk tradition; often heard as organ interlude in Norwegian--American congregations

RUSSIA

210. Title: A my masl'anicu doždaem (And we are awaiting the feast day (carnival))
Composer: _____
Genre: folk song; masl'anica (Mardi gras carnival song); ritual
Source: music--Rimsky-Korsakov, 100 russkih pesen, Example number 46

211. Title: Doroga dlinnaia
Composer: _____
Genre: romance
Source: Kismet LP K-25 (performed by Alexander Vertinsky, c. 1930)

212. Title: Eh da kak u nas na Rusi bylo (Eh, how it used to be in Russia)
Composer: _____
Genre: folk song; istoričeskaja (historical); prot'ažnaja (drawling; drawn-out; monotonous)
Source: music--J. Zemtsovsky (editor), Russkie narodnye prot'aznye pesni (anthology), Leningrad, 1966, Example number 21 or in Lineva collection, 1904, Example number 14

213. Title: Ej, uhnem! (Volga Boatmen)
Composer: _____
Genre: burlackaja (hauling song); trudovaja (work song)
Source: music--M. Balakirev collection of Russian songs, Example number 30

214. Title: Gory (Mountains)
Composer: _____
Genre: folk song; prot'ažnaja (drawling; drawn-out; monotonous)
Source: music--J. Zemtsovsky (editor), Russkie narodnye prot'ažnye pesni (anthology), Leningrad, 1965

215. Title: Kak za rečkoju da za Darjeju (Beyond the Darja River)
Composer: _____
Title: folk song; istoričeskaja (historical); lirika (lyrical)
Source: music--Rimsky-Korsakov, 100 russkih pesen, Example number 8

216. Title: Kamarinskaja
Composer: _____
Genre: pl'asovaja (folk dance)
Source: music--Collection of M. Mel'gunov (1879)=Collection of Lineva (1909)

217. Title: Navo makomi
Composer: _____
Genre: Uzbek; classical
Source: Melodiya D-011215/18 (2 LP discs) (performed by Y. Radzabi)

218. Title: Ne bely snegi (Isn't the snow white!)
Composer: _____
Genre: folk song; prot'ažnaja (drawling; drawn-out; monotonous)
Source: J. Zemtsovsky (editor), Russkie narodnye prot'ažnye pesni (anthology), Leningrad, 1966

219. Title: Ne šumi mati zelenaja dubrobuška (Don't rustle mother green oak-grove)
Composer: _____
Genre: folk song; prot'ažnaja (drawling; drawn-out; monotonous)
Source: music--J. Zemtsovsky (editor), Russkie narodnye prot'aznye pesni (anthology), Leningrad, 1966

220. Title: Noci (Nights)
Composer: _____
Genre: folk song; prot'ažnaja (drawling; drawn-out; monotonous)
Source: music--J. Zemtsovsky (editor), Russkie narodnye prot'ažnye pesni (anthology), Leningrad, 1966

221. Title: Nu-ka kumuška, my pokumims'a (Well, my good woman, let's get together)
Composer: _____
Genre: folk song; troica (trio); ritual
Source: music--Rimsky-Korsakov, 100 russkih pesen, Example number 50

222. Title: Pastusheskaya
Composer: _____
Genre: Abhaz; popular
Source: SSSR V-25519 (performed by E. A. Bagatelia)

223. Title: Serdce
Composer: _____
Genre: popular
Source: Kismet LP AK-27 (performed by Pjotr Lestchenko, c. 1935)

224. Title: Skazali, ne pridet i ne javitsa on... (They say he won't come and he won't appear...)
Composer: _____
Genre: folk song; liričeskaja (lyrical)
Source: music--Narodnye pesni Vologodskoj (Folksongs of the Vologodsk Region), 1938, p. 37

225. Title: Slava na nabe solncu vysokomu (Glory to the sun high in the sky)
Composer: _____
Genre: folk song; podbl'udnaja (ritual)
Source: music--L'vov-Prach, Ruskie pesni (1790), ed. 1955, Example number 132

226. Title: So vjunom ja hožu (I go with a loach (fish))
Composer: _____
Genre: folk; horovodnaja (dance); igrovaja (game)
Source: music--Rimsky-Korsakov, 100 russkih pesen, Example number 56

227. Title: Step' (Steppe)
Composer: _____
Genre: folk song; prot'ažnaja (drawling; drawn-out; monotonous)
Source: music--J. Zemtsovsky (editor), Russkie narodnye prot'ažnye pesni (anthology), Leningrad, 1966

228. Title: Vniz po matuške po Volge (Down mother Volga)
Composer: _____
Genre: folk song; liričeskaja (lyrical); prot'ažnaja (drawling; drawn-out; monotonous)
Source: music--J. Zemtsovsky (editor), Russkie narodnye prot'ažnye pesni (anthology), Leningrad, 1966

229. Title: Vspomni, vspomni, moja l'ubeznaja (Remember, remember, my beloved)
Composer: _____
Genre: folk song; liričeskaja (lyrical); prot'ažnaja (drawling; drawn-out; monotonous)
Source: music--Collection by Lonatin-Prokunin, 1889, p. 37 and in J. Zemtsovsky (editor), Russkie narodnye prot'ažnye pesni (anthology), Leningrad, 1966, Example number 45

230. Title: Vysota (2) podnebesnaja (Heavenly Heights)
Composer: _____
Genre: bylina (folk epic)
Source: music--Rimsky-Korsakov, 100 russkih pesen, Example number 3

231. Title: _____
Composer: _____
Genre: folk song; prot'ažnaja (drawling; drawn-out; monotonous)
Source: music--J. Zemtsovsky (editor), Russkie narodnye prot'ažnye pesni (anthology), Leningrad, 1966, Example numbers 1-3, 5-6, 26, 28, 55, etc. (numbers may include some of the folk songs listed above)

232. Title: _____
Composer: _____
Genre: Siberian shamanistic chant; religious
Source: Alan Lomax or Indiana archives may have
Other: Any example

SPAIN

233. Title: _____
Composer: _____
Genre: flamenco
Source: Folkways FE 4437

YUGOSLAVIA

234. Title: Communion hymn
Composer: Stephan the Serb (15th century)
Genre: Orthodox church music
Source: Diskos EDK-8001, Belgrade
Other: One of the earliest examples of Serbian church music

235. Title: Liturgy of St. John Chrysostom
Composer: Stevan Mokranjac
Genre: Orthodox church music; mixed choir
Source: recording (?)--autograph edition at Serbian Patriarchate, Belgrade; music (?)--Musica divina "Prosveta," Belgrade
Other: Composed--1914

236. Title: Oktoechos
Composer: _____
Genre: Orthodox church music
Source: music--Serbian Patriarchate, Belgrade; compiled by Stevan Mokranjac
Other: Unison chant; a collection of eight modes of Serbian church singing

237. Title: _____
Composer: _____
Genre: folk; vocal; instrumental; ritual; wedding; epic; songs
Source: tapes (?)--Archives of the Institute of Musicology, Knez Mihailova 35, Belgrade, Yugoslavia
Other: Very old folk tradition, especially singing in seconds; two-part singing

238. Title: _____
Composer: _____
Genre: folk music
Source: book--Miodrag Vasiljević, Narodne melodije Crne Gore, edited by Institute of Musicology, Knez Mihailova 35, Belgrade, Yugoslavia, 1965 (an English introduction)

239. Title: _____
Composer: _____
Genre: folk music
Source: book--Miodrag Vasiljević, Narodne melodije leskovačkog kraja, edited by Institute of Musicology, Knez Mihailova 35, Belgrade, Yugoslavia, 1960 (French?)

North America

UNITED STATES

American Indian

240. Title: Death Song from the Green Corn Dance Ceremony
Composer: _____
Genre: Northeastern Algonquin
Source: tape--Nicholas N. Smith, Route 1, Box 325 B, Plattsburgh, New York 12901

241. Title: Dream Song
Composer: _____
Genre: Chippewa
Source: Library of Congress L 22, piece number 106 A1 (L 22 A1) (sung by Kimiwun) (taken from Densmore's 1909 cylinders)
Other: Superb example of tumbling strains typical of Chippewa and of periodic recapture (Sachs, *The Wellsprings of Music*)

242. Title: Greeting Song to the Chief by the People from the Chief-Making Ceremony
Composer: _____
Genre: Northeastern Algonquin
Source: tape--Nicholas N. Smith, Route 1, Box 325 B, Plattsburgh, New York 12901; tape--Speck (c. 1915) at Tobique, New Brunswick, Canada

243. Title: Pine Needle Dance
Composer: _____
Genre: Penobscot
Source: music--Speck, *Penobscot Man*, University of Pennsylvania, 1944, p. 299
Other: Can be a dance used during ceremonies or a game for children

244. Title: Snake Dance
Composer: _____
Genre: Penobscot
Source: music--Speck, *Penobscot Man*, University of Pennsylvania, 1944, pp. 283-285
Other: Used to begin almost all ceremonies or festivities

245. Title: _____
Composer: _____
Genre: Northern and Southern Plains
Source: "Songs of the Red Man," Soundchief's Enterprise, 506 Washington Avenue, Lawton, Oklahoma 73501
Other: Catalog available; library consists of music from over 20 Northern and Southern Plains tribes; indicative of current American Indian musical trends; owner, Linn D. Pauahty is Kiowa himself, but he also records extensively outside his own tribal group and culture area (Southern Plains); most recordings are 12" 33 1/3 rpm; no cover notes, since the market is primarily Indian

246. Title: _____
Composer: _____
Genre: Southern Plains and Southwest
Source: Indian House Recordings, Tony Isaac, Indian House, Taos, New Mexico
Other: Catalog available; primarily Ponca, Taos, and Navajo songs; excellent quality; all recordings are 12" 33 1/3 rpm; cover liners

247. Title: _____
Composer: _____
Genre: various
Source: various Folkways-Scholastic recordings

Blues, Spirituals, and Work Songs

248. Title: Alabama Women Blues
Composer: Leroy Carr
Genre: urban blues
Source: Columbia, "Best of Leroy Carr"

249. Title: Backwater Blues
Composer: Bessie Smith
Genre: classic blues
Source: Columbia, "Bessie Smith Story"

250. Title: Bad Luck Blues
Composer: P. Joseph
Genre: Negro blues
Source: Decca (early recording by "Cousin Joe," the composer)
Other: Illustrative of one folk approach to "bad luck"

251. Title: Black Snake Moan
Composer: Blind Lemon Jefferson
Genre: rural blues (Texas); country blues
Source: Riverside RLP-12-136 (out-of-print)

252. Title: Deep River
Composer: _____
Genre: Negro spiritual
Source: _____

253. Title: Everybody Ought to Make a Change
Composer: Sleepy John Estes
Genre: rural blues (Tennessee)
Source: Folkways RF-8

254. Title: Fixin' to Die (title of recording?)
Composer: Bukka White
Genre: rural blues (Mississippi delta)
Source: Folkways RF-1
Other: Anthology of many excellent blues singers

255. Title: France Blues
Composer: Mississippi Sheik
Genre: jug band blues
Source: Origin Jazz Library

256. Title: Goin' Down Slow
Composer: J. Oden
Genre: Negro blues
Source: version by Ray Charles, for instance, the album "Crying Time"
Other: Considered by blues men to be a truly classic blues

257. Title: The Grey Goose
Composer: _____
Genre: work chant (folk)
Source: early Library of Congress albums (performed by Iron Head and others)

258. Title: Hellhound on My Trail (title of recording?)
Composer: Robert Johnson
Genre: rural blues (Mississippi delta)
Source: Columbia CL 1654, "King of the Delta Blues Singers"
Other: All songs on this recording equally good

259. Title: Hoochie Coochie Man
Composer: McKinley Morganfield
Genre: Chicago blues
Source: Chess, "Best of Muddy Waters"

260. Title: It's My Life, Baby
Composer: Junior Wells
Genre: black urban blues (?); popular
Source: Vanguard VSD 79231
Other: Somewhat dated now, but a fine recording (especially "line" tracks) of Wells

261. Title: Keys to the Highway
Composer: William Broonzy
Genre: urban blues
Source: Folkways RBF-1

262. Title: Long John
Composer: _____
Genre: Negro work song
Source: Library of Congress AAFS L3

263. Title: Mary Don'cha Weep
Composer: _____
Genre: folk spiritual
Source: Leadbelly Legacy or Last Sessions (performed by Huddie Ledbetter)

264. Title: Mourning in the Morning
Composer: Otis Rush
Genre: black urban blues (?); popular
Source: Cotillion SD 9006
Other: First recording by one of the most influential guitarists in the Chicago tradition

265. Title: The New Buryin' Ground
Composer: _____
Genre: Negro spiritual
Source: Library of Congress AAFS L3

266. Title: Precious Lord, Hold My Hand
Composer: _____
Genre: _____
Source: Folkways FP 650, "Music from the South"

267. Title: Run Old Jeremiah
Composer: _____
Genre: Negro shout
Source: Library of Congress AAFS L3

268. Title: Smokestack Lightnin'
Composer: Chester Burnett
Genre: Chicago blues
Source: Chess, "Moanin' in the Moonlight"

269. Title: Stormy Monday Blues
Composer: "T-Bone" Walker
Genre: black urban blues (?); popular
Source: Blues Way BLS 6008
Other: Early and late 1950's; rhythmic influence still felt in rhythm and blues today

270. Title: Swing Low, Sweet Chariot
Composer: _____
Genre: Negro spiritual
Source: _____

271. Title: Wondrous Love
Composer: _____
Genre: white spiritual
Source: Library of Congress AAFS L11

272 Title: _____
Composer: Blind Willie Johnson
Genre: rural gospel (Texas)
Source: Folkways RF-10
Other: Any cut

273. Title: _____
Composer: Charlie Patton
Genre: rural blues (Mississippi delta)
Source: Origin Jazz Library OJL--1, 7
Other: Any cut

274. Title: _____
Composer: Muddy Waters
Genre: rural blues (Mississippi delta)
Source: Testament T 2210; Library of Congress 1941-1942 recordings

275. Title: _____
Composer: various
Genre: black urban blues (?); popular
Source: Vanguard VSD 79216, "Chicago/The Blues/Today, Volume 1" (good sampling of various groups)

276. Title: _____
Composer: _____
Genre: rural blues
Source: Origin Jazz Library OJL 8, "Country Blues Encores" (anthology)

Folk

277. Title: L'Avellenato
Composer: _____
Genre: folk ballad
Source: Elektra; Italian versions from source are better; performed by Cynthia Gooding

278. Title: Barbara Allen
Composer: _____
Genre: folk ballad
Source: Early Library of Congress album (performed by Mrs. Rebecca Tarwater)
Other: See also Number 279 below

279. Title: Barbara Allen (Variation H)
Composer: _____
Genre: Anglo-American folk song; ballad
Source: music--Cecil Sharp, English Folk Songs from the Southern Appalachians, Oxford University Press, 1952; recording--Library of Congress, Volume 1, Number 115; Volume Number 7; another version on recording AAFS L7 of the above, Volume 1, Number 24
Other: See also Number 278 above

280. Title: Black Is the Color of My True Love's Hair
Composer: _____
Genre: folk lyric
Source: 1930's recordings (sung by Susan Reed)

281. Title: Both Sides Now
Composer: Joni Mitchell
Genre: modern folk
Source: Reprise, "Joni Mitchell"

282. Title: Called to the Foreign Field
Composer: _____
Genre: folk; country; religious; vocal and guitar
Source: County 508 (sung and played by Alfred G. Karnes) (very good collection; excellent notes)

283. Title: Cindy
Composer: _____
Genre: comic folk song
Source: 1930's recordings (performed by the Almanac Singers)

284. Title: Dangling Conversation
Composer: Simon and Garfunkel
Genre: modern folk-rock
Source: Columbia, "Parsley, Sage, Rosemary, and Thyme"

285. Title: Death of Floyd Collins
Composer: Andrew Jenkins
Genre: folk; country; topical ballad; vocal, guitar, and fiddle
Source: RCA Victor LPV-548 (sung by Vernon Dalhart) (very good collection; excellent notes)

286. Title: Homeward Bound
Composer: Simon and Garfunkel
Genre: modern folk-rock
Source: Columbia, "Parsley, Sage, Rosemary, and Thyme"

287. Title: The House Carpenter
Composer: _____
Genre: Anglo-American ballad
Source: Library of Congress AAFS L1

288. Title: I Am a Girl of Constant Sorrow
Composer: Sarah Gunning
Genre: folk; country; protest/topical; vocal solo
Source: Folk-Legacy FSA-26 (performed by Sarah Gunning) (very good collection; excellent notes)

289. Title: In the Heat of the Summer
Composer: Phil Ochs
Genre: modern folk
Source: Elektra, "I Ain't Marchin' Anymore"

290. Title: The Last of Callahan
Composer: _____
Genre: fiddle tune
Source: Library of Congress AAFS L2

291. Title: The Longest Train
Composer: _____
Genre: folk; country; lyric song; vocal and string band
Source: RCA Victor LPV-532 (performed by J. E. Mainer's Mountaineers) (very good collection; excellent notes)

292. Title: Lord Randal
Composer: _____
Genre: Anglo-American folk song; ballad
Source: music--Cecil Sharp, English Folk Songs from the Southern Appalachians, Oxford University Press, 1952; recording--Library of Congress, Volume 1, Number 115; Volume Number 7

293. Title: Lord Thomas and Fair Ellinor (Variation S)
Composer: _____
Genre: Anglo-American folk song; ballad
Source: music--Cecil Sharp, English Folk Songs from the Southern Appalachians, Oxford University Press, 1952; recording--Library of Congress, Volume 1, Number 115; Volume Number 7

294. Title: Masters of War
Composer: Bob Dylan
Genre: modern folk
Source: Columbia, "Highway 66 Revisited"

295. Title: Michael from Mountains
Composer: Joni Mitchell
Genre: modern folk
Source: Reprise, "Joni Mitchell"

296. Title: Missa Luba
Composer: _____
Genre: simulated folk mass
Source: recent recordings

297. Title: Mississippi
Composer: Phil Ochs
Genre: modern folk
Source: Elektra, "I Ain't Marchin' Anymore"

298. Title: Molly and Tenbrooks
Composer: _____
Genre: folk; country; blues ballad; bluegrass; vocal and band
Source: Decca DL-75010 (performed by Bill Monroe and His Bluegrass Boys)

299. Title: Mule Skinner Blues
Composer: _____
Genre: folk; country; blue yodel; vocal and guitar
Source: RCA Victor LPM-3315 (sung and played by Jimmie Rodgers)

300. Title: Old Joe Clark
Composer: _____
Genre: banjo tune
Source: Library of Congress AAFS L2

301. Title: Pay Day at Coal Creek
Composer: _____
Genre: folk song (lyric)
Source: Library of Congress AAFS L2

302. Title: Ragtime Annie
Composer: _____
Genre: folk; country; dance music; fiddle solo
Source: RCA Victor LPV 552 (performed by Eck Robertson) (very good collection; excellent notes)

303. Title: Sounds of Silence
Composer: Simon and Garfunkel
Genre: modern folk-rock
Source: Columbia, "Wednesday Morning, 3 A.M."; Columbia, "Sounds of Silence" (album) (amplified instrumental sounds ?)

304. Title: Steel Guitar Rag
Composer: _____
Genre: folk; country; western swing; instrumental
Source: Old-Timey Ot-105 (performed by Bob Wills and His Texas Playboys) (very good collection; excellent notes)

305. Title: Times They Are a Changin'
Composer: Bob Dylan
Genre: modern folk
Source: Columbia, "Highway 66 Revisited"

306. Title: Wreck on the Highway
Composer: Dorsey Dixon
Genre: folk; country; moralistic wreck song; vocal and country band
Source: Harmony HL 7082 (performed by Roy Acuff and His Smoky Mountain Boys)

307. Title: _____
Composer: Dorsey Dixon
Genre: folk; country
Source: Testament T-3301 (very good collection; excellent notes)

308. Title: _____
Composer: _____
Genre: instrumental
Source: Tradition TLP 1007, "Instrumental Music of the Southern Appalachians"

309. Title: _____
Composer: _____
Genre: various
Source: Folkways-Scholastic 2951/3, "Anthology of American Folk Music"

Jazz

310. Title: Black Bottom Stomp
Composer: _____
Genre: jazz
Source: RCA Victor LPM 1649 (performed by Jelly Roll Morton, 1926)

311. Title: Bluette
Composer: _____
Genre: West coast "cool" jazz
Source: Columbia CS 8490
Other: Dave Brubeck quartet applies blues changes to 3/4 meter; results in a cerebral style fresh and new to jazz in the 1950's

312. Title: Concerto for Cootie
Composer: _____
Genre: jazz
Source: RCA Victor LPM 1715 (performed by Duke Ellington, 1940)

313. Title: Congo Blues
Composer: _____
Genre: early be-bop
Source: Comet T 7-B
Other: Fine example of early Parker and Gillespie joined and accompanied by more traditional "swing" musicians; illustrates continuity of jazz styles; also illustrates be-bop "riff" technique and the fantastic advance in technical facility of the jazz musician of the middle 1940's

314. Title: Embraceable You
Composer: _____
Genre: jazz
Source: Charlie Parker Rec. PLP 407 (performed by Charlie Parker, 1947)

315. Title: Equinox
Composer: _____
Genre: jazz
Source: Atlantic 1419 (performed by John Coltrane, 1960)

316. Title: Expression
Composer: John Coltrane
Genre: free jazz (avant-garde jazz of the 1960's)
Source: Impulse A-9120
Other: Dead at 41, Coltrane is *the* link between "Bird" Parker and the jazz of today; the founder of the freedom "bag"

317. Title: Ko Ko
Composer: _____
Genre: jazz
Source: RCA Victor LPM 1715 (performed by Duke Ellington, 1940)

318. Title: Lester Leaps In
Composer: _____
Genre: jazz
Source: Epic SN 6031 (performed by Lester Young, 1939)

319. Title: Mack the Knife
Composer: _____
Genre: sophisticated satirical sentiment
Source: recent recordings (performed by Louis Armstrong)

320. Title: The Magic of Ju-Ju
Composer: _____
Genre: jazz
Source: Impulse AS 9154 (performed by Archie Shepp, 1967)

321. Title: Muggles
Composer: _____
Genre: jazz
Source: Columbia CL 853 (performed by Louis Armstrong, 1928)

322. Title: One O'Clock Jump
Composer: _____
Genre: jazz
Source: Columbia CL 754 (performed by Count Basie, 1942)

323. Title: Ornithology
Composer: _____
Genre: jazz
Source: Charlie Parker Rec. PLP 407 (performed by Charlie Parker, 1946)

324. Title: Parker's Mood
Composer: _____
Genre: jazz
Source: Savoy 12020 (performed by Charlie Parker, 1948)

325. Title: Potato Head Blues
Composer: _____
Genre: jazz
Source: Columbia CL 852 (performed by Louis Armstrong, 1927)

326. Title: Salt Peanuts
Composer: _____
Genre: jazz
Source: Savoy 12020 (performed by Dizzy Gillespie, 1945)

327. Title: So What
Composer: _____
Genre: jazz
Source: Columbia CS 8163 (performed by Miles Davis, 1959)

328. Title: Versailles
Composer: _____
Genre: jazz
Source: Atlantic 1231 (performed by the Modern Jazz Quartet, 1956)

329. Title: Walkin' Shoes
Composer: _____
Genre: jazz
Source: World Pacific PJ 1210 (performed by Gerry Mulligan, 1954)

330. Title: Weather Bird
Composer: _____
Genre: jazz
Source: Columbia CL 853 (performed by Louis Armstrong, 1928)

331. Title: West End Blues
Composer: _____
Genre: jazz
Source: Columbia CL 853 (performed by Louis Armstrong, 1928)

332. Title: When the Saints Go Marchin' In
Composer: _____
Genre: classic New Orleans jazz
Source: Decca (published by Capitol Songs in 1945)
Other: Louis Armstrong's trumpet chorus is a "classic" example of classic jazz in the New Orleans tradition

333. Title: Work Song
Composer: _____
Genre: jazz
Source: Riverside RLP 322 and Capitol 2939 (performed by Cannonball Adderley, 1959)

334. Title: _____
Composer: various
Genre: jazz
Source: Folkways-Scholastic 2801-2811, "Jazz, Volumes 1 and 2"

335. Title: _____
Composer: various
Genre: various
Source: Savoy 12127, "Mainstream 1958"
Other: Some recording of jazz of the 1960's should also be included

Popular

336. Title: Baby, I Need Your Lovin'
Composer: _____
Genre: modern rock-soul
Source: Motown, "The Four Tops Live" (performed by The Four Tops)

337. Title: Blueberry Hill (1955)
Composer: Fats Domino
Genre: rock and roll
Source: Liberty LST 7574, "Original Golden Oldies, Volume 4"
Other: Very influential performer; triplet piano chording very representative of the 1950's

338. Title: 8 Miles High
Composer: The Byrds
Genre: "raga" rock
Source: Columbia CS 9516, "Byrds Greatest Hits"

339. Title: River Deep, Mountain High
Composer: Spector, Greenwich, and Barry
Genre: popular
Source: AM records (performed by Ike and Tina Turner)

340. Title: Somebody to Love (1966)
Composer: Darby Slick
Genre: acid rock
Source: RCA LSP 3766
Other: Grace Slick's vocal style is very melismatic

341. Title: Song Cycle
Composer: VanDyke Parks
Genre: popular
Source: Warner Brothers 1727 (performed by VanDyke Parks)

342. Title: You've Lost That Lovin' Feelin'
Composer: Spector, Mann, and Weil
Genre: popular
Source: Philles (performed by the Righteous Brothers)

The Pacific Area

AUSTRALIA

343. Title: Cloud Chant
Composer: _____
Genre: Northeast Arnhem Land
Source: Folkways 4439, side 2, band 1, "Tribal Music of Australia"; same performance also on Folkways 4581, side 1, band 9, "Primitive Music of the World"
Other: Complex heterorhythms

344. Title: _____
Composer: _____
Genre: songs
Source: tapes (?)--Australian Institute of Aboriginal Studies

INDONESIA

345. Title: Kebyar
Composer: _____
Genre: Balinese gamelan
Source: Parlophone M.O. 107 (78 rpm) from the series, "Music of the Orient"
Other: There are many records with Balinese gamelan music; this item seems to me to be one of the best for the purpose

346. Title: Tjokro
Composer: _____
Genre: Javanese wajang orang
Source: Odeon A 204 325 (78 rpm)
Other: I know of no better example of Javanese theater music

347. Title: Udan Liris
Composer: _____
Genre: West Javanese song with instruments
Source: Folkways P 406, "Music of Indonesia"
Other: Good equivalent to Udan Mas; see item Number348 below

348. Title: Udan Mas
Composer: _____
Genre: West Javanese song with instruments
Source: Parlophone M.O. 103 (78 rpm) from the series, "Music of the Orient"
Other: An excellent example of Sundanese "chamber music" and vocal style; see item Number 347 above

349. Title: _____
Composer: _____
Genre: gamelan
Source: Columbia ML 4618; Lyrichord 179; Nonesuch 2015

350. Title: _____
Composer: _____
Genre: kechak (male chorus)
Source: Westminster XWN 2209, side 1, band 3, "Music of Bali"

NEW GUINEA

351. Title: Sing-Sing (English title)
Composer: various
Genre: all-night fête
Source: no commercial recording
Other: More information--Summer Institute of Linguistics, Ukarumpa, EHD, Territory of New Guinea

NEW ZEALAND

352. Title: Pinepine te kura
Composer: _____
Genre: oriori (lullaby); Maori chant
Source: transcription and article--Mervyn McLean, "Transcriptions of Authentic Maori Chant, Part 2" in Te Ao Hou, Volume 49 (November 1964), pp. 35-39 (available from Department of Maori Affairs, Wellington, New Zealand); song text and translation--pp. 20-22 of the above; recording--Kiwi EC-8, side 2
Other: Representative of this genre only; details of the eight principal genres of Maori chant, with musical examples, will be published soon in Mervyn McLean, Song Types of the New Zealand Maori, University of Western Australia Press, 1969 (Studies in Music, Number 3)

PHILIPPINES

353. Title: Agungan
Composer: Jose Maceda
Genre: a composition utilizing six gong families
Source: tape--Lucrecia R. Kasilag, Dean, College of Music and Fine Arts, Philippine Women's University, Taft Avenue, Manila, Philippines
Other: Eastern idiom

354. Title: Baybayon (Seashore)
Composer: Noni Espina
Genre: song cycle for high voice and piano; eight songs
Source: music--Capella Music Inc., 197 Clinton Street, Brooklyn, New York 11201
Other: A wedding of Southern Oriental and Western styles; in Philippine language and singable English translation

355. Title: Filiasiana
Composer: Lucrecia R. Kasilag
Genre: a choral-dance kaleidoscope of Asia for mixed voices and Asian instruments
Source: tape--Lucrecia R. Kasilag, Dean, College of Music and Fine Arts, Philippine Women's University, Taft Avenue, Manila, Philippines
Other: Eastern idiom

356. Title: Improvisation on Maranaw Themes
Composer: Lucrecia R. Kasilag
Genre: gong and drum ensemble
Source: tape--Lucrecia R. Kasilag, Dean, College of Music and Fine Arts, Philippine Women's University, Taft Avenue, Manila, Philippines
Other: Eastern idiom

357. Title: Legend of the Sarimanok
Composer: Lucrecia R. Kasilag
Genre: indigenous Philippine and Western instruments
Source: tape--Lucrecia R. Kasilag, Dean, College of Music and Fine Arts, Philippine Women's University, Taft Avenue, Manila, Philippines
Other: Eastern-Western idiom

358. Title: Manga Awit sa Magdiwata (Songs of the Pagan)
Composer: Noni Espina
Genre: song cycle for medium voice, piano, gong, flute, drum; five songs
Source: music--Dr. Noni Espina, P.O. Box 225, Jacksonville, Alabama 36265
Other: In Philippine language and singable English translation; premiered in Carnegie Hall, New York (1958); traditional (folk) Philippine music dates from pre-Spanish days; almost all of the modern sophisticated so-called Philippine art music is mere imitation of Spanish popular ballads and instrumental pieces

359. Title: The Shepherd's Psalm
Composer: Noni Espina
Genre: song for high voice, flute, and piano
Source: music--to be published; Dr. Noni Espina, P.O. Box 225, Jacksonville, Alabama 36265

360. Title: Toccata (for Percussion and Winds)
Composer: Lucrecia R. Kasilag
Genre: Philippine and Western instruments
Source: tape--Lucrecia R. Kasilag, Dean, College of Music and Fine Arts, Philippine Women's University, Taft Avenue, Manila, Philippines
Other: Eastern-Western idiom

361. Title: Trichotomy (for Voice, Asian, and Orthodox Western Instruments, and Tape Recorder)
Composer: Lucrecia R. Kasilag
Genre: see title
Source: tape--Lucrecia R. Kasilag, Dean, College of Music and Fine Arts, Philippine Women's University, Taft Avenue, Manila, Philippines
Other: Eastern-Western idiom

362. Title: Ugma-Ugma
Composer: Jose Maceda
Genre: structures for Asian musical instruments and voices
Source: tape--Lucrecia R. Kasilag, Dean, College of Music and Fine Arts, Philippine Women's University, Taft Avenue, Manila, Philippines
Other: Eastern idiom

TONGA (Polynesia)

363. Title: Hala Vuna
Composer: Iongi-Vaisima
Genre: Tau'olunga
Source: tape from field work--Adrienne Kaeppler, Bishop Museum, Honolulu, Hawaii 96819
Other: No good recordings of Tongan music are commercially available

364. Title: Lakalaka 'a Tatakamotonga
Composer: Queen Salote
Genre: lakalaka
Source: tape from field work--Adrienne Kaeppler, Bishop Museum, Honolulu, Hawaii 96819
Other: No good recordings of Tongan music are commercially available

South America

ARGENTINA

365. Title: Cantata para Amērica māgica
Composer: Alberto Ginastera
Genre: ____
Source: CMS 6447

366. Title: Misa Criolla
Composer: Ariel Ramirez
Genre: ____
Source: Philips PCC 619
Other: (Ed. note: Respondent did not list the selection under a country; notes accompanying the recording point out Argentinian influence, although the composer was born in the United States)

BRAZIL

367. Title: Bachianas Brasileiras 1-10 (especially Number 5)
Composer: Heitor Villa-Lobos
Genre: Number 5--vocal solo and accompaniment
Source: Sung by Bidou Sayao
Other: See item Number 368 below

368. Title: Bachianas Brasileiras Number Five for Soprano and Eight Celli
Composer: Heitor Villa-Lobos
Genre: vocal solo and accompaniment
Source: Schwann catalog
Other: See item Number 367 above

369. Title: Concerto on Brazilian Forms
Composer: Hekel Tavares
Genre: piano and orchestra
Source: recording with Felitia Blumenthal (piano) and European orchestra

370. Title: Erosão: Origins of the Amazon River
Composer: Heitor Villa-Lobos
Genre: ____
Source: recorded

371. Title: Momoprecoce
Composer: Heitor Villa-Lobos
Genre: ____
Source: Angel (?)

372. Title: ____
Composer: ____
Genre: folk music
Source: "Elsie Houston Sings Brazilian Folk Songs" (78 rpm); sung by [illegible] Salli Terry
Other: Arranged by Jaime Ovalle, Hekel Tavares, etc.

373. Title: _____
Composer: _____
Genre: Afro-Brazilian religious and folk music, especially the type of song called Vissungo
Source: tapes--Archives of Folk and Traditional Music, Indiana University, Bloomington, Indiana

374. Title: _____
Composer: _____
Genre: song
Source: Philips PCC 629, "Viva Bahia"
Other: Songs from Bahia (Negro district of Brazil) displaying acculturation

MEXICO

375. Title: Corrido de El Sol
Composer: Carlos Chavez
Genre: _____
Source: Decca 9527

376. Title: Los Indios
Composer: _____
Genre: _____
Source: Epic LN 3530
Other: (Ed. note: Respondent did not list the selection under a country; this may not be from Mexico)

377. Title: Overatura Republicana
Composer: Carlos Chavez
Genre: _____
Source: Decca 9527

378. Title: Sinfonia India
Composer: Carlos Chavez
Genre: _____
Source: music--published; recording--Decca 9527

379. Title: Yaqui
Composer: _____
Genre: _____
Source: Folkways P 413, "Music of Mexico"

PANAMA

380. Title: Symphony Number 3
Composer: Roque Cordero
Genre: _____
Source: tape of performance--Music Division of Pan American Union

TRINIDAD

381. Title: Shango Sacrificial Ritual
Composer: _____
Genre: voodoo ritual
Source: Cook 1043, side 1, band 1, "Three Rituals"; Washington 708, side 1, bands 2 and 5, "Shango Hymn"

VENEZUELA

382. Title: ____
Composer: ____
Genre: indigenous music
Source: Columbia SL 212 (Columbia World Library of Folk and Primitive Music, Volume 9)

383. Title: ____
Composer: ____
Genre: Negro music
Source: Columbia SL 212 (Columbia World Library of Folk and Primitive Music, Volume 9

384. Title: ____
Composer: ____
Genre: ____
Source: recording in Musée de l'Homme series of Yarmo shamanism; Columbia World Library of Folk and Primitive Music, "Venezuela"; tapes--Anthony Leeds, University of Texas (Austin)
Other: Record review--Anthony Leeds, Ethnomusicology (1961); tapes are interesting to analyze from the standpoint of structure

FREQUENCY

The following entries were listed by more than one respondent. The number of appearances is given in parentheses.

84 (2)
85 (4)
88 (2)
89 (2)
139 (2)
143 (8)
148 (4)
152 (10)
157 (4)
161 (2)
162 (2)
165 (3)
168 (2)
179 (2)
251 (2)
278-279
367-368
378 (2)

MASTERPIECES

The following selections were designated as masterpieces (M) or, in some cases, as both masterpieces and representative works. Pieces chosen more than once have the number of such choices given in parentheses.

17
19
20
30
49 (M(R))
53
60
70
71
72
73
79
81 (?)
84
85 (2)
86
87
88
96
97
98
102
104
106
107
108 (M(R))
110 (inferred from entry)
113 (M(R))
117
118
119
120
121
126
128
129 (M?(R))
130
135
136
137
139
143 (8, including one listed as M(R))
144
145
147
148 (4)
149
150
151
152 (10)
153
155
156
157 (3)
158
159
160
161 (2)
162 (2)
164
165 (3)
166
167
168 (2)
169
170
171
173
174
176
179 (2)
180
181
182
184
185
187
189
190
191
192
193
194
205
209
211
213 (M=R)
214
215
216 (M=R)
217
218
219
220
222
225
226 (M=R)
227
228 (M=R)
229 (M=R)
230
249
251
253
254
255
258
259
260
261
268
269
277
280
284
296
310
312
314
315
317
318
319
321 (M-R)
324
325
326
327
328
329
330
331
333 (R-M)
336
337
338
339
340
341
342
343 (M?(R))
346
348 (2)
349
365
366
367
368
370
371
372 (R and M)
375
377
378 (2)
380
381 (M(R))

CRITICAL COMMENTS

The following comments and warnings were received as additions or substitutions for responses to the questionaire.

1. "I feel that there are no obligatory or mandatory works for study. This leads to 'masterworks' courses which limit exploration and work towards goals opposite of good education."

2. "The only musical works per se which can be described as masterworks are those of European Art Music; all others are master performances. So-and-so's performance of a certain rag on such-and-such an occasion was a master-performance; somebody else's performance, or even his own on a different occasion, is not. This is true of all music outside European art music; no other notation is precise enough to produce a master work. In fact, no work of European art music can be precise enough before about 1800 A.D.

   "You are, if I may say so, barking up the wrong tree. Don't look for music; look for specified recordings and try to persuade the copyright holders to permit you to use the discs or tapes.

   "Doubtless, many other members have told you this already. There is simply no such thing as a 'work', representative or not, in the music of three quarters of the world's peoples."

3. "There is a weakness in the type of question being asked: no one raga or gamelan piece should be isolated as 'masterpiece' or even, in my opinion, 'representative'. There are too many other varieties of raga, other improvisations, and too many other types of gamelan, in such brilliantly inventive musical cultures. The only solution is to play an example, then caution the students that the surface has not even been scratched."

4. "I am wary of the basic idea--nonwestern music is not so susceptible to talking about 'pieces' rather than genres. You must be very careful not to simply have students hear unfamiliar music with familiar ears."

5. "'Masterpieces' strikes me as a useless category--subjective and value-laden--one wants cogent representative examples.

   "I do not know what is intended by the term 'genre'.

   "I find this endeavor essentially ill-thought out. In my courses on cultural meaning systems, I choose cultures on various criteria (evolutionary, structural, cultural area) and then deal with their meaning systems. If music is available I start with the music as being the most unfamiliar for the students--both most inaccessible and, because content free (more or less), most accessible. We work from the music to the rest of the 'historical-cultural setting'. One deals, of course, with the relevant ethnographic literature. I include Western medieval and modern music (e.g., Perotinus is marvellous to analyze culturally), acid rock, or whatever is relevant. It is not the 'masterpieces' or the 'representative' music which determines, but the relevant culture."

6. "As teacher of appreciation, I venture to express the hope that you will guard the freedom of teachers and students to choose among many contrasting values."

7. "Because I feel that it is irrelevant, or at least a nonapplicable principle, to approach any music outside of the Western European classical tradition (with the possible exception of *some* oriental art music) from the standpoint of 'masterpieces' or even 'representative pieces', I have listed a few recorded anthologies, series, and single recordings which I feel will give a student a fairly broad and well-rounded overall picture of the various musical styles that exist outside of the Western art music tradition...

   "Because so many stylistic differences occur within a single geographic area (e.g., Africa, North America, etc.) or racial group (e.g., African Negroid peoples), these suggested recordings will serve the purpose of presenting to the student a *cross-section* of the many musical styles throughout the world rather than the more narrow *sampling* of what I consider to be the nonexistent 'representative pieces' of a culture. I feel that such an approach, based upon a stylistic *cross-section* of cultures, and a number of pieces within each culture will give the student a truer picture of the stylistic diversity which exists in the musics of the world."

8. "In my field of specialization (Ed. note: early history and archeo-musicology of China) there are no sounding sources of music available for the period between roughly 1600 B.C. and 200 A.D.

   "For later periods, up to and including, e.g., the Sung and Mongol Dynasties, i.e., up to 1368 A.D., the interpretation and transcription of sources in notation is still in an initial stage and subject to study and controversy by highly specialized scholars. There are no truly competent performances, live or recorded, available so far of these later works. Their continuing analyses and interpretations must remain, for quite some time to come, in the hands of scholars, and it seems hopeless to draw wholly unqualified students into this type of analytical work which requires, among many other things, fluency and thorough familiarity with the various types of Chinese systems of musical notations and tablatures. Such work simply cannot be done without a very solid background in sinological studies.

   "Chinese music of the 15th through 20th centuries is outside my field of specialization, except for developments in acoustical theory. Although I lack competence for this latest period of Chinese musical history, I have here as well serious doubts about the proposition to engage undergraduate students without a broad sinological background and without guidance from highly specialized sinologists in 'analytical' efforts. To what extent an approach of 'aesthetic appreciation' of Chinese music can become meaningful and successful for students lacking sinological background, remains a wide open question to the undersigned.

   "I regret that I am unable to provide you with more encouraging information in my field of specialization, but I feel that application of your described programming approach to Chinese music is likely to wind up in amateurish superficialities even when exposing the students to modern recordings of Peking Opera and instrumental solo performances. There are a few (very few) really competent instrumental performances available on recordings on which you might get information from persons specialized in 'modern' Chinese music."

9. "I think it is possible to speak of masterpieces even in popular and folk music, hence the above suggestions."

10. "I found it fairly easy to make a selection from the Asian materials, although one can dispute whom of the classical Indian musicians and what raga to select. It seems easier to make a decision as far as the available (!) Japanese or Near Eastern material is concerned.

"There is such a large production of African music on discs which provides more than one example of the regional musical styles, and it would be difficult to decide for one or the other without knowing all the existing sources (e.g., the whole collection of the African Music Society). However much is published on discs, there are, of course, still areas and styles not yet documented by recordings. Nevertheless, the selection I made seems to cover most of the important African musical styles and provides enough material for an aesthetic approach--especially by the striking contrasts in style."

Editor's note:

There are today many educational theorists who feel that music should be required of all students in grades kindergarten through 12 as part of general education. In such a curriculum, music would be taught as a separate course or as part of an "allied arts" or humanities course. However, even if such an ideal program existed and music were required of all students throughout their public school careers, time for general musical education would still be very limited. Therefore, choices must be made, and curriculum planners have emphasized different activities (singing, playing, ear training) at various times. The exemplar approach emphasizes listening and analyzing and concentrates on producing students who can exercise critical judgment when confronted with works of art. The development of such ability seems to be of central importance in general, liberal education, and it should receive careful consideration for inclusion in the curriculum.

If the exemplar approach is to have wide import, a study of major works of nonwestern music seems imperative. When it is not possible to speak in these terms in any given culture, a digression from the study of exemplars can be made. However, the central emphasis on exemplars has the distinct advantage of providing a focus to a long-range program. Current programs tend to present scattered, unrelated activities, and no sequential growth of knowledge occurs.

Given the limited amount of time and the necessity for choice and structure, the exemplar approach may be the single most viable solution to the teaching of general music in the schools. If it is used with the warnings of our respondents in mind, taking care to avoid intellectual irresponsibility in regard to nonwestern cultures, perhaps it may form the core of a general education in music.

DDB:hh
10-29-69

SUPPLEMENT

The following results were received after the initial compilation. (five respondents).

Africa (South of the Sahara)

GENERAL

1. Title: ______
Composer: ______
Genre: ______
Source: The music scores in A. M. Jones, Studies in African Music, Volume 2, Oxford University Press, 1959 are the only extended examples, known to me, of singing and drumming in Africa south of the Sahara and are typical of most of this vast area

Asia

INDIA

2. Title: Dakshināmūrte
Composer: Muttuswāmi Dikshitar (18th century)
Genre: kriti
Source: Bärenreiter UNESCO BM 30 L 2021
Other: Recording also contains other compositions of South Indian music

3. Title: Ehi Annapūrne
Composer: Muttuswāmi Dikshitar (18th century)
Genre: kriti
Source: Bärenreiter UNESCO BM 30 L 2021
Other: Recording also contains other compositions of South Indian music

4. Title: Rig-Veda
Composer: ______
Genre: religious chant
Source: Bärenreiter UNESCO BM 30 L 2006
Other: More than 3,000 year old hymns in living tradition

5. Title: Sama-Veda
Composer: ______
Genre: religious chant
Source: Bärenreiter UNESCO BM 30 L 2006
Other: More than 3,000 year old hymns in living tradition.

6. Title: ______
Composer: ______
Genre: dhrupad
Source: Bärenreiter UNESCO BM 30 L 2018
Other: Very rare

JAPAN

General

7. Title: ______
Composer: ______
Genre: ______
Source: Bärenreiter Musicaphon BM 30 L 2012-2017, "Musical Anthology of the Orient: Japan I-VI"

8. Title: ______
Composer: ______
Genre: ______
Source: Ducretet-Thomson 320, "Anthologie de la musique traditionelle japonaise"

Gagaku

9. Title: Gagaku-Taikei
Composer: ______
Genre: gagaku
Source: Victor SJ 3002 (3 records)

10. Title: Nasori
Composer: ______
Genre: gagaku
Source: Bärenreiter UNESCO BM 30 L 2013

11. Title: Ryōō
Composer: ______
Genre: gagaku
Source: Bärenreiter UNESCO BM 30 L 2013

Nohgaku

12. Title: Hagoromo
Composer: ______
Genre: Nō play
Source: Bärenreiter UNESCO BM 30 L 2017

TIBET

13. Title: ______
Composer: ______
Genre: Buddhist temple music
Source: Bärenreiter UNESCO BM 30 L 2009-2011, "Tibet I-III"

Europe

HUNGARY

14. Title: ______
Composer: ______

Genre: folk music
Source: book--Zoltán Kodály, *Folk Music of Hungary*, London: Barrie and Rockliff, 1960 edition (general survey)

North America

UNITED STATES

American Indian

15. Title: ______
Composer: ______
Genre: ______
Source: article--George Herzog, "The Yuman Musical Style," *Journal of American Folklore*, Volume 41 (1928), pp. 183-231 (collection of songs with analysis)

16. Title: ______
Composer: ______
Genre: ______
Source: book--Alan P. Merriam, *Ethnomusicology of the Flathead Indians*, Viking Fund Publications in Anthropology Number 44 (collection of songs with analysis); recording of some of this material is available from Folkways

The Pacific Area

AUSTRALIA

17. Title: Sun Music I
Composer: Peter Sculthorpe
Genre: contemporary picture of Australian Outback
Source: publication (?); recording, Odyssey Stereo 32 16 0150
Other: Not aboriginal, but gives wonderful feeling of the country

18. Title: ______
Composer: ______
Genre: instrumental
Source: "The Art of the Didjeridu," Wattle Ethnic Series, Number 2; 294 Little Collins Street, Melbourne, Australia
Other: Excellent demonstration of the instrument

19. Title: ______
Composer: ______
Genre: vocal
Source: Folkways FE 4102, "Songs of Aboriginal Australia and Torres Strait"

HAWAII

20. Title: ______
Composer: ______

Genre: ______
Source: book--Helen H. Roberts, Ancient Hawaiian Music, Bulletin of the Bishop Museum, Honolulu, Hawaii (collection of songs with analysis)

FREQUENCY

Because of the supplement, the following correction and addition can be made on page 46 of the original results.

157 (5)
186 (2)

MASTERPIECES

In the supplement, the following selections were designated as masterpieces (M).

2
3
9
10
11
12

Since number 12 in the supplement is the same as number 157 in the original results, the following correction can be made on page 47 of the original.

157 (4)

CRITICAL COMMENTS

The following comment was received.

1. "May I confess that I was quite shocked to see some of your respondents consider such great masters of 20th century music as Villa-Lobos, Carlos Chavez, Ginastera or Roque Cordero, are outsiders of the Western high art tradition? I think that it should be interesting to submit those results of your questionnaire to the appreciation of some sociologists. Sociologists, today, speak so much of the cultural alienation of underdeveloped countries....What those answers do reflect: a complex of colonialism? a complex of imperialism? It depends, of course, of the geographical position of the authors of those answers.

   "This criticism is made not to your project, but to the curious mentality of those of your correspondents responsible for replies n. 365 to 371, 375, 377, 378, and 380."

CORRECTION

On page 19 of the original results, the birthdate of Zeami (entries No. 157 and 159) should read 1363.

APPENDIX M: DANCE

APPENDIX M: DANCE

Sensory Approach to the Aesthetic Study of the Arts

Definition. We must assume that all persons endowed with senses can perceive objects, odors, sounds, textures, etc. Even the youngest child perceives via his senses though he might be totally unaware of the symbolic representation of what he is perceiving. This young child also reacts in various ways to the things he perceives, and this reaction is dependent upon his degree of sensitivity. To put this idea in another way, we might say that the keener one's senses are, the greater his sensation will be. However, we are not talking about keenness in terms of physiological possession such as 20/20 vision. We are speaking of two people with the same physiological endowments, one of whom inevitably sees, hears, and smells things unnoticed by the other. This person is more aware of the things that go on around him and is more sensitive to his world.

We must now ask, "How does one achieve this higher degree of awareness and sensitivity, and is it essential to the aesthetic perception and evaluation of great works of art?"

First, let us answer a more basic question, "How does one perceive any object in the first place?" He must of course be exposed to that object in some way, and the more ways in which he senses it, the more familiar he becomes with it. We could then conclude that as we are confronted with more things, and different kinds of things, and as we sense these things in many different ways, our ability to discriminate between various objects will increase. Soon we will begin to make value judgments about the things we have perceived and the worth of our sensual experience, judgments as to whether the experience was pleasing or distasteful. We in essence cultivate a sense of taste which lays the foundation for other decisions, and the cycle goes on.

My belief is that formalized aesthetic response, no matter on what degree of intellectuality, begins in the same way. If we accept Broudy's definition of art, that art is an object wanting to be viewed aesthetically, then we must ask, "Through what means are the arts to be viewed aesthetically?" Of course, through the senses. An aesthetic experience is basically a sensory feeling interpreted into emotional experience or sometimes remaining as pure sensory experience.

In the same manner--by exposure to many different kinds of aesthetic objects--one can begin to develop opinions, tastes, likes, and dislikes, as well as a sound basis for these opinions; however, only with a keen sense of awareness will this come about. Viewing and evaluating common objects of the everyday world is a prerequisite to the aesthetic viewing and evaluating of the great masterpieces. In other words, only after one's senses have been sharpened in this world, can he go on to the world of art.

The sensory approach to aesthetic education is not merely another approach or methodology, but is the only way to sharpen one's senses, expose oneself, and channel one's thoughts in order to perceive aesthetically in the fullest form.

The Aesthetic Perception of Movement

Art often attempts to refine natural forms. Dance, similarly, does this, but with movements found in nature. Since nature's movement can be viewed aesthetically, and dance involves movement, then dance can be viewed for aesthetic pleasure and should give a more heightened experience than any other movement.

Extraneous movement that occurs without purpose can be viewed for aesthetic pleasure also. However, when purpose is combined with movement, the aesthetic pleasure becomes enhanced. Extraneous and meaningless movements are reduced to a minimum when the movement is purposeful and, therefore, relevant to that purpose.

In creating a film about dance, there should not be superficial analogies made between natural movement and dance movement concerning similarities in looks. The connection will come about in showing the progression of meaningless movement, to purposeful movement, to dance movement. The viewer of the film should be able to see that movement relevant to a purpose is much more "interesting to perception" and, therefore, does much to invoke a heightened aesthetic experience.

Dance and Aesthetic Education

General goals of aesthetic education

The aesthetic experience cannot be precisely defined or actually taught, although we must assume that it exists. The aesthetic experience never comes through the medium of verbal communication. In other words, one cannot tell another how to have it and expect it to occur. Consequently, the objectives of dance and of aesthetic education in general are concerned with the development of atmosphere or "the setting of the stage" for the aesthetic experience to take place. It is most important to strip away prejudices and misnomers about various art forms and to give useful technical skills for discerning and evaluating art objects. In order for this to be most successful, it is necessary to help the student lose inhibitions about becoming involved with a work by giving him the opportunity for some self-expression.

Specific goals of aesthetic education

1. To develop sensitivity to all technical-sensuous elements of all major art forms.

2. To develop sensitivity to all expressive elements of an art object.

3. To cultivate sensitivity to environment.

Prerequisites for aesthetic perception in dance

1. Must be able to see something about the choreography.

   a. dynamics
   b. design
   c. quality of movements
   d. idea (if any)

2. Must be able to discern original, interesting, and unique movements.

3. Must be able to feel the emotional state of the dance.

4. Must be able to differentiate among the various dance forms and understand their purposes (e.g., entertainment as opposed to art).

Objectives of dance curriculum

1. To provide a sound basis for the understanding of all forms of dance and the purposes of each form.

   a. This should be accomplished by:

      (1) Experience with all forms of dance and the music used to accompany these forms.
      (2) Experiencing a professional performance either in person or on film of as many of these forms as possible.
      (3) Discussions and readings concerning the various forms and their relation to the whole area of dance. (John Martin, Book of the Dance)

2. To understand the meaning of "Dance as an art form."

   a. This should be accomplished by:

      (1) Delving further into ballet and modern dance as forms of art.

         (a) Use exemplars.

3. To improve the ability to perceive and recognize dance movements and dance elements in pure forms and variations.

   a. This should be accomplished by:

      (1) Tests of perception.
      (2) Discussions concerning the elements of dance.

4. To obtain a working knowledge of the language of dance.

   a. This should be accomplished by:

      (1) Vocabulary given with each dance form, if a certain vocabulary is peculiar to that form. Examples: vocabulary of ballet; vocabulary of modern dance; vocabulary of dance elements.
      (2) References made in technical language where advisable.

5. To have a conscious awareness of the emotional state of the dance when performed.

   a. This should be accomplished by:

      (1) Problems presented that require movement solutions.
      Example: Choose an emotion and think of as many gestures as possible one could use to convey the emotion. Abstract these gestures into dance movements and combine into a whole unit.

      Example: Choose a basic locomotor step (run, walk, jump, leap, hop) and think of as many forms or variations of that step as possible. Combine into a whole unit.

      Example: Try to establish a certain mood or feeling through movement.

Note: I feel that this type of involvement is the only true way that one can experience the emotional side of the aesthetic experience. Only after one has experienced it through his own body can he know what happens in another's body.

EIGHT CLASS EXPERIMENTAL LESSONS IN DANCE

Objectives

1. To experiment with different movement ideas, teaching techniques and methods, and to find out the problems involved.

2. To find out the attitude of the average University High subfreshman student toward dance.

3. To find out what knowledge the students possess concerning dance.

4. To gain enough practical knowledge to be able to organize time, materials, and methods needed for a dance readiness unit using an inductive approach based on problem-solving.

Experimentation

Time Involved: Eight class sessions
Participants: 6 boys, 7 girls (subfreshmen)
Testing Procedure: 1. Pretest given first class session.
2. Posttest given two weeks after last class session.

Materials

1. Film, The Plastic Body. A group of girl dancers demonstrate some basic concepts related to movement in dance while a narrator discusses them. The relation of the body to real or imaginary space, the blending of time and force into rhythm, and the interpretation of emotion are illustrated. Also includes a folk dance performed by a group of young men and women in costume. The film was produced as a master's thesis by Jane Yosepian.

2. Videotaping equipment

3. John Martin, Book of the Dance

4. Large movement area

Methods and Activities Used, Class Sessions I-VIII

Session I.
- A. Pretest
- B. Discussion of locomotor steps defining and illustrating each, clapping each rhythm and making up other short rhythmic patterns.

Session II. Film showing, The Plastic Body
- A. A question sheet was given to students before the film. These questions were pointed at particular language cues and other things to watch for in the film. They were to write answers down as they saw them.
- B. Discussion followed the film, and an attempt was made to answer all of the questions.

Session III. First Movement Class
- A. Warmups with emphasis on feeling the difference between relaxed and tensed positions and body movements.
- B. Flexibility exercises.
- C. Locomotor activities--walks, runs, skips--done in different rhythms and tempos, clapping each.

Session IV. Objective. To introduce and make aware of the various qualities of movement with the emphasis on the feeling or emotional change in the body.
- A. Warmups
  - 1. Body swings--very relaxed, compared with a controlled swing--tense.
- B. Bounces
  - 1. Done in even rhythm, vibratory.
  - 2. From waist
    - a. varied by adding accents; on down, on up, and then extending back in sustained movement.
  - 3. From knees
    - a. letting arms swing forward, back, and in circle.
  - 4. From ankles standing on toes.
  - 5. Jumps--even unaccented, then accented on up and down.

C. Locomotor activities

1. Swing-swing-triplet-triplet.

Session V. Objectives same as lesson four with emphasis on sustained movement or the type of movement that begins with impetus and follows through with a sustained breathy quality.

A. Warmups

1. Bounces, stretch.
2. Sat using floor to push against with hand which gave artificial impetus to movement. The movement was to continue simultaneously with a deep breath. Cues were given to make sure the push started at the heel of the hand and continued through the fingers.
3. After this feeling was established, it was tried without using the floor, using one's own antagonistic muscle force.

B. Students were asked to create a movement sequence lasting approximately 30 seconds, based on this same type of movement.

Session VI. Warmups, bounces, stretches

A. Showing of projects

1. Discussion of purposes of project and things to look for in the performances.
2. Individual showings and comments after each one. (Comments were geared to the same type of responses asked for on pre- and posttests.)

Session VII. Videotaped

A. Finished showing projects.

B. Jump-hop-run-run locomotor sequence assigned.

C. Reading assignment from John Martin's Book of the Dance.

Session VIII. Videotaped

A. Discussed reading assignment picking out main points. This discussion led to a short discussion of other forms of expression.

B. Expressive movement--improvisation

1. Did walks with certain moods or feelings in mind. Example. How would you walk if you were troubled, happy, sad, afraid.

2. Setting. You are enclosed in a box that you want to escape from very much. Only you know how big the box is. Problem. You must somehow define the area of the box through your movement and try to express your desire to escape.
3. Setting. Two people are within a circle made by the rest of the class. These two people want to be freed from the center of the circle but are unable to do so by their own efforts. They then ask for help from the other class members by outstretched hands. However, whenever anyone else attempts to offer help, he is pulled into the circle. There was no verbal contact or bodily contact.

C. Locomotor Patterns

1. Jump-hop-run-run sequence.
2. Slides with and without turns.

Test on the Film, "The Plastic Body"

1. List as many reasons as possible why people dance.

2. What is the meaning and significance of style and form in dance?

3. What are the basic elements that can be varied and used in all dance forms?

4. Name the ways the dancer can vary the use of space in a dance.

5. Name the aspects of the use of dynamics in a dance.

6. What were the most and least significant aspects of the film?

Problems Encountered

Problem I. Two students rebelled against having to do movement projects in front of class. Both girls were very self-conscious, one extremely so. Neither had prepared or worked very hard on the assignment, and they therefore made even more excuses, refusing to do the assignment. Three other students took this as a chance to sound off, saying they saw no reason why they had to participate in the Aesthetics Project and would much rather be in their physical education class even though they enjoyed what they were doing. The reasons for these attitudes seem to be:

1. The project usurped physical education class time. Students liked the physical education class very much.

2. The students had been told they would have no assignments, tests, or grades, which gave them the idea they did not have to come or put forth much effort.

3. The assignments had been rushed because of the short amount of time available. Therefore, the students did not feel secure enough to perform in front of the other class members.

4. Some female students in the class felt extremely self-conscious and assumed a very rebellious attitude. The boys, on the other hand, were very cooperative and enjoyed the experience very much.

5. Videotaping caused the students to become even more self- and camera-conscious.

Problem II. Could not get good results from videotape equipment.

Problem III. These students seem unprepared for experimental situations. They cannot cope with tentative, developmental approaches, and will not cooperate. They want a finished, exciting project.

Statement of results

During this eight class experimentation period, I worked with a group of 13 subfreshmen students which included six boys and seven girls. Many different movement experiences were presented through novel techniques and methods. However, all methods and techniques were based on an inductive approach. My feeling is that through an inductive discovery method the objectives of a dance readiness unit can best be achieved.

Through testing, I found that these students had very little knowledge concerning what to look for in a dance, and how to discern or describe what they had seen. Class work also showed that these students had little kinesthetic knowledge or well-developed movement ability, although most of the class work was accepted with a positive attitude, especially by the boys.

Such findings suggest that a readiness for dance needs to be nurtured in students of this particular age level who have no previous training, before dance can actually be taught. During this period, misconceptions concerning dance can be cleared away, while a positive attitude toward dance for both boys and girls is being built.

Recommendations

1. An introductory dance readiness unit should be developed for the subfreshman class, to prepare attitudes for continuing the study of dance in later years.

2. This unit should be based primarily on an inductive discovery method, with an emphasis on creativity for the sake of developing aesthetic values.

3. This unit should be done within a regular class rather than on a voluntary or activity basis.

4. The class should not be a replacement for any other class but should be an addition to the curriculum.

5. The class should last a full year, and students should not be rushed to produce.

6. The objectives of the introductory dance readiness unit should be as follows:

   a. To provide a sound basis for the understanding of major forms of dance and their purposes.

   b. To understand the meaning of dance as an art form.

   c. To improve the ability to perceive and recognize dance movements and elements in pure forms and variations.

   d. To obtain a working knowledge of the language of dance.

   e. To gain a conscious awareness of the emotional state of dance when created or performed.

Prerequisites for aesthetic perception in dance

1. Must be able to perceive the basic elements and variations of choreography in any particular exemplar (dynamics, design, idea) in order to have a sensitivity to interesting and unique movements.

2. Must be able to feel the emotional state of the dance.

TESTS FOR AESTHETIC PERCEPTION IN DANCE

Tests should be based on:

1. Looking experiences
2. Listening experiences
3. Feeling experiences
4. Kinesthetic experiences

I. Aesthetic perception test. Short excerpts from a dance will be shown before each section.

A. Space

1. How did they move?
2. Where did they move?
3. What floor pattern was predominantly used?

B. Was their use of space effective? Why? Why not?

C. Dynamics

1. Was there a change in tempo during the dance? What?
2. Was there a change in tension or a release of tension on the part of the dancer?
3. Did you tend to relax or tense in different parts of the dance? Which parts?

D. Did the dance seem to be well composed in terms of dynamics? Why? Why not?

E. Quality of movement

1. What was the overall quality of the dance?
2. What types of movements did you notice most?

   a. Swinging
   b. Percussive
   c. Sustained
   d. Vibratory
   e. Collapse

3. Do you think a certain feeling is attached with each type of movement? Explain.

   a. Was there a feeling attached to the predominant type of movement in the dance? Explain.

F. Form and design

1. Where was the climax or high point in the dance?

2. What was different about the movement that made you believe this point was the climax?
3. In what forms or shapes did the dancers usually arrange themselves?
4. Were the individual shapes made by the dancers mostly symmetrical or asymmetrical?

G. Was the overall form and design of the dance effective? Explain.

H. Idea

1. Was there an idea or theme communicated to you in this dance? Explain what you think it was.
2. Was the idea embodied in the various movements? Give three examples.
3. Do you think the costumes and setting helped to get the idea across or could the dance have been done without them?

I. Do you think the idea was communicated effectively? Explain.

II. Kinesthetic response test

A. Space

1. Show as many ways as you can think of to use space through movement.

B. Dynamics

1. Make up and somehow alternately combine very contrasting movements in terms of:

   a. Tension-relaxation
   b. Fast-slow

C. Design and form

1. Make up five positions. These positions should be interesting in terms of design, use of body, use of space and line.

D. Quality of movement

1. Take the five positions you have made up and transition them with the various different types of movement--sustained, swinging, percussive, collapse, vibratory.

E. Idea

1. Choose one emotion and try to communicate it through movement.

Dance Lessons for Subfreshmen

The dance instructors on the project seemed to agree that there was little value in observing classic dance, that the approach should be through participation on contemporary dance. There is no wide and representative repertoire of classic dances from which to select exemplars, and those dances which would meet the exemplar definition are rarely filmed, and therefore inaccessible to the classroom situation. A body of organized knowledge and techniques exists that probably could be adopted to the exemplar approach; however, most of the effort of the project was toward innovative methods of introducing contemporary dance. Problems of reporting what was done reflect the ephemeral character of dance: lesson plans are relatively meaningless, dance notation is in a state of flux, individual response is difficult to record accurately, and so forth. Much of the work of the project was recorded on videotape, but this is available only in the project office.

The general objectives of dance were to develop free movements, to focus attenti[illegible] movement as an artistic medium, and to promote understanding of the form that exists in dance motion. Videotaping became a part of the teaching as well as part of the evaluation, for through this means the students could view themselves, could view the instructor, could view professionals, and see the results of various types of motion and form. Focus within specific lessons was on how the body is meant to move, how it conveys meaning through motion, the use of space, the role of tension and relaxation, the maintenance of interest throughout a long dance work, and the role of stillness, contrast, shapes, and the environment. The following provided an outline for 14 classes in dance.

Outline of Lessons for Dance

Class 1. Videotapes, falling. How is your body meant to move?

Class 2. Fall, roll, stand, walk, run. How does motion convey meaning?

Class 3. Kaprov's score for the Object and Others. Make a score for an environmental construction.

Class 4. Circular motion. How is space used in human, object, and sound environments?

Class 5. Lift, bend, carry, lean, drag. When do tension and relaxation inhibit motion?

Class 6. Ritual. What is a ritual?

Class 7. Rhythm, force. How do we respond physically to motion? What are two features which are easy to respond to?

Class 8. Pattern, shape. What can provide interest when you move on one level?

Class 9. Happenings. Create a score for a happening.

Class 10. Jumping and stillness. How does stillness let us see motion?

Class 11. Stillness solos. Make a sound score for a solo.

Class 12. Light filters to watch solos. Describe light filters, and bring some to class.

Class 13. Notation. Create a score for motion in space, light, and sound.

Class 14. A way to work. How will you continue your motion study?

The classes were unconventional in an effort to encourage creativity and to dispel conventional notions about the role of a school class. Dance classes were physical education, art education, and a type of sensitivity training. One discussion concerned Cunningham's statement that "Motion has no meaning." The class dealt with what qualities must be added to motion to bring about meaning in dance. The project was greatly aided by the presence on campus for two years of John Cage, who produced several musical happenings, and the regular visits of Merce Cunningham, Paul Taylor, and other dance companies. The students viewed the Kaprov assemblages, environments, happenings and built their own environmental structures.

Students experimented with walking, leaning, bending, dragging, carrying, balancing--by themselves, with partners. A teacher's comments on what happened in a typical dance period follow.

Lesson eight

I asked two boys to wrestle without hurting each other when they came into class. They did, and the entire class was upset. I stopped them and asked for reactions. Everyone had participated in a motion event they had seen. It was very powerful.

Everyone in the class held hands. They began to jerk and pull each other. The girls tried it alone, then the boys. It also was visually powerful. The students said they felt pulled as they watched.

Students suggested examples of powerful motion:

A tree falling
A dive from a high cliff into very deep water
Earth-moving equipment
Cars crashing together
A wrestling meet

All the motions had meaning because of the strong force generated or implied. We decided weak force had meaning also:

A spider web
The pattern of tiles on the floor

We began clapping rhythm which repeated. The students clapped what I clapped. I tried to fool them.

Each person chose a rhythmic pattern, then tried to move to show the same pattern with his body.

Each person moved three parts of his body and then tried to identify the rhythm he had performed.

We clapped and moved in alternation. Then, when each person was done, we formed a pulling circle.

Question: How do we respond physically to motion? What are two features which are easy to respond to?

By this time Matthew and David had completed their environmental construction. It was a structure about eight feet tall, and six feet by four feet at the base. It included Christmas tree lights, a live cat in a cage, springs from a mattress, a bushel basket, some wicker poles, string, a stuffed bear, and a watering can. We made a tape of an improvisation, put the structure at the end of the short hallway which leads from the gym, used one small room for light, one strobe, one rotation color, and used color organs which responded to the level of sound in the improvisation. I gave motion problems to explore the space.

Walk in a line with others.
Bend while touching something.
Lean in a corner.
Others.

I gave each student a piece of colored tissue paper and told them to modify their environment. Kathy sat at the far end of the room with the paper over her head the rest of the time. We used the filters we had brought, plus the glass I brought back, to modify our vision. Ken cut his foot and had to go to the office.

Terry asked if we could be in the yearbook. She thought it was one of the major events of the year.

xxxxxx

The students were excited about dance presented in the above manner. The class was asked to perform in Chicago, with contemporary music groups on campus, and with some shows of painting and sculpture at the Illini Union. One indication of success was a request by students and parents for continuation of the project through the summer months. Unfortunately, the meaning of the success is uncertain; whether the success had any relationship to art, whether it was success in exposure to contemporary happenings, or success in a new way of working with interpersonal relations is unclear.

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APPENDIX N: THEATER

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The following essays and test answers come from an experiment involving the teaching of William Shakespeare's A Midsummer Night's Dream.

In this study, Group I (period 1) had no contact with the play prior to seeing a production of the show, Group II (period 2) studied the play as literature, Group III (period 4) approached the play from a dramatic and theatrical point of view.

Tapes are available of the Group III class sessions.

A MIDSUMMER NIGHT'S DREAM: ESSAY RESPONSES TO VIEWING A PRODUCTION OF THE PLAY

Control Group (Period 1)

1. I feel that the University Theatre put on a very good performance of A Midsummer Night's Dream.

Many things go into the production of a truly good play. The play must be presented correctly such as the one in the form of a comedy. Good costumes and scenery are necessary for a good play. The most important thing necessary is good acting, this is done having good actors.

This was an excellent comedy. Overdoing certain parts made the play comical. An example of this is the way Bottom died. An additional part of the comedy was seen as in the Guard's entrance and acting in the first scene. Another and perhaps more comical episode occurred when Oberon told Puck to go off and fetch the flower and Puck went dancing off in some modern dance step which added comedy.

Good or efficient scenery and costumes is the second important fact to consider in this play. The scenery for this play was excellent. At the beginning one pictured the stage as a palace with high stairs. Later when the trees were lowered the idea of a forest with hills was communicated. These were done very effectively for such a minimum. The costumes were very good in that they fit the type of character that was wearing them such as Bottom in the bloomers and Oberon with the silver twig fingers.

Good acting was especially important in this play. This being a comedy, the characters had to ad lib at the times that the audience was about to laugh, but the scene was not quite funny enough such as with the double punch when she made her funny skip to the wall which brought small applause, followed by lifting her leg which brought down the house.

Bottom ad libbed very successfully in the scene when he kills himself. Lysander's and Hermia's facial expressions and tone of voice were superb in each scene depending on these relations. There was some very good acting.

A combination of good presentation, good scenery and good acting makes a play interesting to all. These were all present to make this what I felt a very good play.

2. I enjoyed the performance very much. I felt that all aspects of the play were very well done. The casting, direction, staging, interpretation, costumes, setting, etc. were very well handled. I felt the characters themselves were very intriguing. However, because of the play itself the night seemed to drag on. The play could have ended very easily after the lovers got out of the forest. Also the fairies, etc. slowed the play. All things considered I felt the play was very enjoyable and I was glad I had the opportunity to go.

3. On the whole, I thought that the play was very good and the actors were excellent. The six men who formed the group which presented a short play were very good, especially the man who played the girl in the play within the play. The play was highly amusing and entertaining, not at all like what I expected. (I expected something more serious and not as funny as it was.) My only criticism is the singing that was in the play. If the fairy is going to sing Titania to sleep, they should get someone who can sing or she should just say the lines but she should not do something somewhere between the two because it sounded terrible.

4. Midsummer Night's Dream was very well acted and very well interpreted, but I did not like the play in itself. I thought that the acting was very good. The parts of the members of the acting troupe were especially well played. The only character I didn't like was Hermia. I think she was too serious throughout her part.

The play was well interpreted and I think the costumes and scenery were especially good. The plot of the play was easy to understand, even for those who hadn't read it. However, I did not like the play as a whole. I thought it was rather trite and had too much slapstick. I find it hard to believe that Shakespeare could write Hamlet and Midsummer Night's Dream.

5. On the whole, I found the play to be rather dull and uninteresting. The performances of the actors seemed good, it was the play itself which made the performance dull and uninteresting to me. Although on the whole I found the play to be drab or dull, some parts were exceptionally well done. For example, the scene at the end of the play where six players present the play for the other actors, is very well done and very funny. The scenes that included these players were the only ones which I really enjoyed.

While watching the play I was bored by most of it. I would suddenly realize that instead of watching the play I was looking around, wondering how much longer it would be until something interesting would happen in the play. Near the end, I found myself wondering when it was going to end, hoping it would be soon. Thus, with the exception of two or three small parts of the play, I found it to be dull and uninteresting.

6. Not having read the play, A Midsummer Night's Dream, I cannot make a comparison between the written play and the production. However, it seemed to me that in the University Theatre's production the humorous side was always emphasized, where a more serious side might have been seen.

The acting was delightful, and one other thing that struck me was that there were very few really "minor" roles in the very large cast. With the exception of the soldiers and a few of the fairies, every one had a substantial part and made the play much more enjoyable.

7. The purpose of this essay is to show my favorite scenes in the play A Midsummer Night's Dream. My favorite part of the production of the drama, A Midsummer Night's Dream by William Shakespeare, was the rehearsal of the play which was going to be given for the duke of Athens. I also enjoyed the final scene of the drama when the actors gave the play for the duke.

These two scenes in A Midsummer Night's Dream were to me the most comic. Although a lot of the comedy was in the lines for the actors, I am sure that a large part of this comedy was caused by the actors themselves. I cannot imagine, for instance, another actor playing the part of Flute. With all of his funny expression and actions, he seemed perfect for the part. My favorite scenes in A Midsummer Night's Dream were the rehearsal for the little play and the production of the play for the duke of Athens. For me, these two scenes were the funniest parts of the drama.

8. The purpose of this short essay, of course, is to discuss the things I liked and disliked about the University Theatre production of Midsummer Night's Dream. However, this will be a very weighted paper because the only facet of the play I disliked was the time element. At times I felt that the scenes dragged on unnecessarily. One such spot was the scene in which the first fairy is put to sleep. The feeling of boredom, however, could have been exaggerated by the fact that I wasn't feeling well the night of the performance.

Excluding the previous complaint, I liked everything in the show. I liked the set and lighting because it was simple, yet had so many possibilities, evidenced by the trap door and the Christmas tree lights. I liked the weird costumes and makeup on the fairies and the surprisingly authentic soldier outfits. The makeup artist must have used everything from different colored netting, spray paint, and base make-up to plastic noses, wigs and false fingernails.

The blocking, or more properly, the choreography, added quite a bit to the fairy scenes. The fairies swayed and moved about in such a way that you could be sure a ballet contest was going on.

The acting was good. My favorite actor of the show was Thomas Rickman as Puck. Perhaps he was my favorite because I like Puck as a character, but I think I liked him the best because of the way he moved on stage. He leapt lightly across the set without a sound and, in this way, he was the only true nymph. If the country rogues were clumsy Puck was twice as agile as they were clumsy.

9. The comedy in the play made it different and much more enjoyable than other Shakespearian plays.

I expected to be bored to death when I went to see Midsummer Night's Dream. Immediately after the play started I was ready to go to sleep. It already looked like the familiar mixup of lovers which you see on poorer television comedies. It was quite a relief when Bottom and his group came on. It saved the show for me. The low pressure slapstick humor was easy to take at that time of night and instead of being a tense boring play it actually turned out to be relaxing.

There's not a whole lot more that can be said without rehashing the play. Outside of the humor I felt like I'd seen the whole play somewhere before. I don't know enough about acting to decide if it was good or bad but it did get the point across to me. I enjoyed the effects such as the dogs, the trap door, and other little effects which added interest. I'd anticipated the plot, the acting and the effects and they really didn't make a lot of difference to me. The unanticipated factor of the comedy really kept the play alive for me.

10. Although I'm not too sure what type of critique this is supposed to be, I thought the play fairly well put together. I enjoyed the humorous parts the most, although certainly the coordinating parts of the play were most important also.

As I am not a playwright, I cannot attest to the reasons why the play was not boring, but I do believe that this work was put together almost excellently. In the first place, I didn't fall asleep, and second, I found a level of enjoyment which stemmed from the event. Had the whole work been a comedy, that is, all the way through, it might have failed simply because of an excess of that element. The serious sections tended to give us a basis on which to judge the humor. Had the serious acts and scenes been dropped, I'm afraid the humor, no matter how humorous, would have sooner or later tired itself.

The background and settings were quite simple, but very effective. At first, I thought it was the inside parapet wall, but as the play progressed, the idea came clearly through.

I've not read the play, but through the (I thought) excellent jobs of the actors, I have some idea of what it's about, and enjoyed it.

11. The scenes that I liked best were probably the same ones that everyone else liked and that was the funny scenes. For example, when Peter Quince and his company came out and received the roles they were going to do in a play. Another funny scene is when Puck puts a love charm over Lysander instead of Demetrius and he falls in love with Helena. Then he puts a love charm over Demetrius and he too falls in love with Helena. Then all four of them (Hermia, Lysander, Helena, and Demetrius) finally meet. This scene is funny because Helena believes they are all plotting together to make fun of her and Hermia who knows this is not so thinks that Lysander has betrayed her. Another funny scene is when Quince, Bottom, Snout, Snug, _et_. _al_., put on the play of Pyramus and Thisbe in front of Theseus.

The costumes in general fit the characters well. Oberon's costumes with the silver twigs as fingers were the most striking. The use of a trap door and the dropping of a red handkerchief from the ceiling also added to the production.

In general I enjoyed the first three-quarters of the play. All the action was quick and the transitions between scenes were quite smooth. The dialogue in the scenes was short and to the point. But towards the end, I felt the production began to drag. There was a couple of places that would have made an ideal ending for the production. Since I wasn't very well acquainted with the play, I thought it was going to end when Theseus said that Lysander and Hermia and Demetrius and Helena were to be married along with him and Hippolyta. Yet the play dragged on after that and included the play of Pyramus and Thisbe which though funny, was a little overdone with perhaps too much slapstick in it. But on the whole I enjoyed the production of _A Midsummer Night's Dream_.

12. Having had no contact at all with the play prior to seeing it, I am probably not a very good critic, but also probably not as prejudiced as I might have been had I been familiar with the play. On the whole, I liked the play.

First of all, I liked the set. It was simple but functional. It provided for easy entrances and exits from different places. It allowed two people on it to seem very far apart. The trees helped very much to create a forest atmosphere, and when they turned on the lights for the final scene, it was really spectacular. I liked the set very much.

Secondly, I liked the music. I believe it helped create more of a feeling, or involvement in the play as opposed to just speaking parts. The unusual combination of notes helped to create the weird 'dream' atmosphere. I liked Oberon's voice. (What else can I say?)

The staging helped make the audience be involved in the play. Several times, the actors would be lying down right in front of the stage, and talk directly into the audience. Puck often talked to the audience. It made me feel more a part of the action.

Finally, I liked the whole general atmosphere created by these things I have mentioned, with the addition of the acting, the set, music and staging all helped to create the 'dream atmosphere' and with the exuberant acting, the play really kept me interested and I enjoyed it.

13. Having had very little connection with A Midsummer Night's Dream, and not having studied it, it is very difficult to write in detail what was good or bad about the performance. It is simple enough to say I did or didn't like it, but to say anything beyond this is very difficult, having nothing to compare it with. Yet on the whole I thought the performance itself was good, yet the interpretation was perhaps slightly un-Shakespearean.

I liked the physical aspects of the performance itself. If one wanted to spend an amusing evening away from home, and was bored with movies, this sort of thing would have done very well. The scenery was simple, and did not detract from the other aspects of the performance. The costumes were good, although the male and female fairy costumes did not go very well together. The choreography was effective, especially in the fairies' reactions to what was said by the main characters. The singing, although not particularly good, was effective, as was the other (taped) music. Also, although the characters of Helena and Theseus could have been improved upon, the acting was for the most part good. On the whole, then, the performance was good.

However, it seemed to be keyed especially to an American, middle-class audience. This might have been fine, except the play seemed to have been molded into an example of American, middle-class humor (toward the end of the play was a scene in which Thisbe rather exaggerated not being able to pull a sword out of its sheath) often rather slapstick, while the play was written in the Elizabethan style. However, here I may be wrong. Having had little experience with Shakespeare, and having seen only two of his plays enacted, my interpretation of Shakespeare is likely wrong. Yet most of all, I liked the physical aspects of the play--the scenery, the costumes, etc.--and felt that they added greatly to the performance as a whole.

14. I enjoyed Wednesday night's performance. It was extremely funny in parts and was on the whole well done. My severest criticism (although I feel that I am not qualified to criticize) is that it was a bit too long. This might have been so because every funny line was brought out and played for what it was worth. The set was good and the staging was excellent. The dancing and movements were very well done and several of the actors, most notably the fairies, seemed familiar with dance techniques. The little theatre company was, of course, hilarious, although a couple of them forced their lines a little. Oberon's voice was indeed spectral, and Puck was fairly convincing, if a little fleshy for a nymph who flits lightly through

the forest. The others were good, although not quite as convincing because of their midwestern accents. In general, it was an enjoyable performance, not marred in the least by Uni students who wore Levi's.

15. I enjoyed seeing Shakespeare's A Midsummer Night's Dream in all respects. It was very very funny and full of suspense. I liked the play more than I disliked it. The ending of the play, I thought, was magnificent. I will be writing about the good aspects of the play which I liked.

The play had a very beautiful and important opening which contributed a great deal to the ending. We are confronted with some problems between the two young men, who I think were Lysander and Demetrius, and the two young ladies who I think were Hermia and Helena. The father of one of the young ladies, Egeus, wants his daughter to marry the young man whom the girl does not love. This part was very good because it automatically makes us aware of the conflict and makes us think that the play might not have a happy ending, at least this is what I thought, and, of course, this contributes to the ending of the play.

The scenes with Bottom, Flute, Snout, and Snug were very funny, however not so important to the plot of the play. They were the ones who really livened up the play and made it a comedy-type of play. But in a way they were not so important, and I think that the play could have ended as happily without these funny characters, but still I think that they have an extra flavor to the ending of the play. One important aspect about these funny characters was that they attracted my attention in a special manner. They would enter the stage whenever the play was in a complex situation or at its peak, and especially when I was concentrating on the main plot, they would suddenly rush in and switch my whole attention and thoughts on themselves and make me forget the problems in the play. They were the ones who really made up the comical part of the play. Conçerning comedy, I think that without Bottom, Flute, Snout and Snug, the play would not be as funny and exciting.

Altogether, the play was an excellent production with good actors, and I cannot find any part that I disliked about it. Each scene was the cause of the precedent and depended upon it, and all of them joined to cause a good, happy ending which was very important to us. It seems like the play was similar to the winding system of a watch-- it would gradually unwind till further winding would be needed and this is like the complexity of the play where everything is in a complex situation and so when it is wound back, the play resumes its former and last position and starts getting into shape for a happy ending. I really enjoyed the play and liked it. Since this was the first Shakespearean comedy I have seen, I think that this has encouraged me to see many of his other comedies which seem to be desirable to see. The play seemed to have a very complex and twisting plot in the beginning, but it gradually opened into a very simple and exciting ending.

Literary Study Group (Period 2)

1. I enjoyed seeing the play more than I did reading it. However, there were some aspects of the play that did not meet up to my expectations.

I felt that there was too much repetitious redundancy (heh, heh) in seeing the inner play twice. I think that the first acting out of the play was unnecessary and could have been cut without too much damage to the play as a whole.

There was altogether too much emphasis on the comical aspects of the inner play without enough developing of the other humorous possibilities of the play. I thought the costuming and set designs were very good for A Midsummer Night's Dream. Especially the costume of Oberon. Although the play did stretch to an unnecessary length, I feel I got my money's worth from it.

2. The characters in the University Theatre's performance of A Midsummer Night's Dream were, in my opinion, very well cast. I particularly enjoyed Egeus, Bottom, Flute, Snug, Snout, Hippolyta and Puck, probably because these characters fit the mental picture I had from reading the play. The only character who did not live up to my expectations was Helena.

The costumes and make-up of some of the characters were unique enough to achieve interest. The false noses and orange and green cone-shaped hats on all of the rustics, for example, were certainly consistent with their roles and humorous in effect. Puck looked like the green giant on the pea cans but that is exactly how I think he should have looked. I didn't appreciate, however, or else I failed to catch the significance of the black costumes and branch-like ornaments on Oberon and his fairy helpers.

I was interested in the various staging techniques employed in the production. The director made good use of the stairs on the back of the stage for entrances and exits, and as a setting for humorous scenes and to show time and rank or social standing. Other important features were the red ribbon dropped from the roof, the trap door in the stage, children and dogs employed as characters in the play, and the brightly-lit bulbs among the scenery trees.

While I enjoyed these elements, I did not agree with the director's interpretation of the play. I thought that the humor, in particular, was sometimes overdone. One example was the repeated reference, when the women dominated the men and controlled them physically, to the weakness of the female sex and to the inability of women to fight. I also thought that while Thisbe was extremely funny the first few times, the effect wore off and became monotonous.

3. A Midsummer Night's Dream lived up to my expectations, and maybe even more in the rustics. I expected the mortals to be something as they were portrayed, but the fairies were a little different. I wasn't

really sure just what the fairies would be like, but they turned out to be like what I had begun to imagine. I enjoyed the rustics most of all, because they were so ridiculous. The mortals (other than the rustics) overacted their parts and the costuming for the fairies was awful. I still don't understand what those twigs were supposed to be that were coming out of the men fairies' hands. In all, I enjoyed the rustics most of all.

4. This staging of A Midsummer Night's Dream was based on a liberal interpretation of the play. I feel that this interpretation failed because it didn't succeed in the basic goal of drama, to bring characters to life and create the illusion of reality. The play was nice to look at with colorful costumes and the backdrop and it was very funny. The humor was not based on Shakespeare's lines, however. It was basically slapstick comedy and some overacting. This seems to have been the major reason for the failure to bring the play to life; the words were Shakespeare's but the pronunciation, sets, costumes and actions were someone else's.

Although most characters did fairly well, Theseus and Helena didn't even attempt an Elizabethan accent. The costumes of Theseus and his court were abstractions of Greek costumes and those of the rustics were fantastic. The costumes for Oberon and his attendants were ugly rather than light and colorful as fairies should be. The actions of the rustics were very funny and were the basis for the humor. The wrestling in their first scene is not even hinted at in the lines. In other places, such as with Thisbe's line "come trusty sword" whole actions were thought up. Although it is funny, by trying to add new things the original humor of Shakespeare's lines is lost. In other cases, as with the Guards in the first scene, attempts to add humor where there was none in the lines spoiled the dramatic effect.

5. I really enjoyed the performance of Midsummer Night's Dream at Lincoln Hall. I thought that the rustics and their play was very amusing and really added a lot to the rest of the play. On the whole, all of the actors were good, but I didn't like the girl who played Helena because I thought she should have used a different style. She acted bored with the whole play, as though the only reason she was saying her lines was because she had to. I would recommend this play to anyone who wanted to spend two delightful hours laughing and watch one of Shakespeare's comedies.

6. To make an evaluation of A Midsummer Night's Dream, we have to decide where the importance of comedy is; and the part played in this comedy by the inner-play. Comedy is mainly an attempt at amusement. Within this purpose, there are two types of comedy: slapstick, concerned only with keeping the audience laughing, not caring much about what happens after; and the deeper, more lasting classical comedy. It is the second type of comedy that Shakespeare had in mind for an overall goal in this play. However, classical comedy sometimes has no real effect until after the play; so it seems that Shakespeare added the inner-play as a kind of come on to keep the audience listening.

In this aspect the University production of the play put too much emphasis on the come on. It seemed to take an orange, squeeze it, throw out the juice and keep the seeds. The attitude of the actors seemed to be a kind of rush to get to the inner-play. Then they sucked on the sweet of the inner-play until it became sickening, drawing out what shouldn't have been drawn out, until they killed the production.

7. The things I liked were numerous. Basically the actors could speak their lines with almost perfect intonation. Theseus was probably the only exception. The set was well designed and the players used it well. The costumes and gestures of the players were good again with the exception of Theseus, who had two pat gestures and always used them.

The things I didn't like were my seat, the audience and the kids who played the fairies. I had a terrible seat because I went on May 7 instead of April 30 when I had a ticket. The audience was mostly kids who didn't understand what was going on, so they were noisy. The little kids who were fairies seemed to forget their motions, etc. It didn't really bother me but the actors of the play (Bottom) seemed much better than all the other players and the play was centered around them.

8. I generally enjoyed A Midsummer Night's Dream, but I felt that certain parts of it were overdone, especially the fairy scenes. The last scene, in particular, seemed too long and as it served no real purpose in the play, it was boring. The play within the play, however, was extremely funny, much funnier than it seemed when I read it. Pyramus, especially, was good.

9. A Midsummer Night's Dream was the only Shakespearian play I have enjoyed reading. I did not look forward to seeing it, but I'm very glad I did, because it was worthwhile. Most of the characters were as I imagined, and the costuming of them was well suited. The play was much more fun than the book. It is probably better to read the book first so one can identify the characters and know what is going on, rather than having to guess or poke someone and ask. I felt the play was very worthwhile and extremely funny. I thoroughly enjoyed every minute of it and think it would appeal to almost anyone. The play gives better understanding to the book, and the book also gives better understanding to the play.

10. The performance of A Midsummer Night's Dream was very enjoyable. I had not expected it to be so enjoyable, having seen other University Theatre productions of this past year. However, I had hopes that a New York director would make a difference, which it did. The reason A Midsummer Night's Dream was enjoyable was not because it was well acted, for the only good actor was Terry Moore--Bottom, but because it was excellently directed. Previous University Theatre productions differed from this one not in the ability of the actors--for the actors were the same--nor in the quality of the scripts, but in the directors.

Mr. Freeman knew what to do with what he had, and he played up the physical humor because his supply of vocal humor was limited.

The most appealing aspect of A Midsummer Night's Dream was the dance-like quality of movement attributed to the fairies. Not only was it beautiful to watch, but it acted as a definite contrast to the lumbering or slinking mortals.

11. The presentation of the play, A Midsummer Night's Dream seemed to attempt to play up the humorous aspects and to play down the more dramatic ones. As a result the rustics were very well cast. All of them were good actors and each lent something to the play. Also, many little humorous touches were added such as Thisbe's exquisite shake in the play Pyramus and Thisbe.

Less importance was placed on the other mortals--Hermia, Helena, Demetrius, and Lysander. As a result they seemed less appropriate for their parts. They never seemed to be the desperate lovers; much more could have been done with their dramatic scenes. Helena didn't even finish one of her best speeches. Some of the other speeches were made more humorous than we in class interpreted them.

Puck, on the other hand, was not as humorous as he could have been. To begin with he was more like a football player than a fairy. He was too big and not light enough to be Puck. His movements were not quick enough and so ruined even his best-spoken lines. His disappropriateness for the part overshadowed the humor in the rest of his lines. Except for Puck, the play attempted to be a humorous one.

12. My general impressions concerning the production of Midsummer Night's Dream, which I saw in the matinee performance on Saturday afternoon, April 30, were unfavorable. Probably the best place to start my criticisms would be with my impressions of the characters and the cast.

Theseus: To me Theseus was not very impressive. He seemed entirely emotionless and even rather stupid. The speeches were said with very little expression, and the accent seemed entirely too midwestern, almost strained. I think college students can do better than this. He also forgot his lines at one point, which mistake Helena did a good job of covering.

Lysander: This is one part I felt was well cast. I can't say positively why I thought he did a good job, but this is my impression.

Helena: Here too the speech was out of place. She seemed whiny and selfish rather than passionately in love.

Oberon: He did a good job.

Puck: Though Puck did a good job with his lines I rather expected someone of slighter build playing the part. This reaction may be partly due to the fact that I have seen the television version twice on WILL. In that production a woman was even used to give the impression of a fairy.

Fairies: The named fairies (Peaseblossom, Cobweb, etc.) were entirely out of place. Screaming brats don't seem to me to be appropriate for the Shakespearean stage. The humor in Bottom calling the fairies Monsieur lies partly in the fact that they are women. I hardly think the Fairy Queen would have little boys as her closest attendants. The other fairies were not really necessary.

Of lesser importance, but still disconcerting, was the fact that Hippolyta and Hermia had on too much makeup. Hermia's eye makeup made her look cross as well as not too innocent. Hippolyta's makeup made her look almost ugly, not the beautiful bride of Theseus.

My biggest complaints are related to the direction of the play. Mr. Friedman would have done well to avoid casting singing parts. None of the singers was really top quality, and in no place was it absolutely necessary to have the part sung. The staging of the play within a play was overdone to say the least. It certainly wasn't necessary to act it out while the prologue was being said. And, the way it was done the humor was only slapstick. It reminded me of the Three Stooges, which I watched in the fifth grade. It was in no way high-grade comedy. Also, I was most disappointed in that several parts were cut, presumably to make room for the horseplay in the play. Having memorized the prologue, I noticed the section he left out. Of more importance were the lines of Theseus during the play which made comment on the fact that if Pyramus were revived he would prove to be an ass. If the production were aimed at humor, at least Shakespeare's own humorous elements should have been included.

Except for the efforts of a few individuals I felt that A Mid summer Night's Dream was only fair. I have seen what I consider better productions of this play.

13. When I saw A Midsummer Night's Dream I didn't expect it to be as comic as it was. I did expect the humorous lines, those of the rustics, to be played up, but I did not expect all the lines, even those of the lovers, to be given a comic air. One of the drawbacks to the staging was the use of tapings. The performance would have been much better if Puck had spoken in the scene where Demetrius is searching for Lysander instead of using tapes of their voices. Also I feel the tapings of the dogs could have been left out, benefitting the performance no end. All of the Whippets could have been left out because they made the whole scene ridiculous and they did not enhance Egeus' speech at all.

I also felt that some of the casting did not fit the parts. The first fairy's voice did not give me the idea that she was a real fairy. A fairy should be light and airy, she was rather heavy and coarse. I also think that Oberon's voice was too nasal, maybe he had a cold or something. At times he did not seem very fairyish to me. I thought the rest of the cast did quite well, especially the rustics.

As to the singing in the play, I did not like it. The first song, sung by the first fairy was awful. First, her voice was unfairy-like, and second, she didn't sing very well. The song was a good idea and the melody was nice. It was the singer that ruined it. The other singing part in the play, Oberon's last speech and Puck's farewell, I did not expect to be sung. These lines were written in the same style yet executed completely differently. The effect of Puck's farewell was completely lost by his singing instead of just saying his lines.

I did not really like the sets or the costumes used in the play. The set used a good idea, that of stairs, platforms and varying levels, but the platform structure was very unconducive to either a castle or a woodland atmosphere. Where the castle was to be represented the platforms kept everything down close to the floor and too rustic looking. The castle should have a feeling of height and majesty and most important, space. The same platforms, with the addition of trees, had a bad effect on the woodland scenes. In these scenes the platforms were too angular and solid, not giving actors any help in trying to create a fairy kingdom. The trees in the fairy kingdom and woodland scenes were beautiful and very well done. They were in character with the fairy world the actors wished to create.

The most shocking moment, for me, was when, in the closing scene, the stage lights were dimmed and the trees lit up. This ruined the whole scene. It reminded me of a used car lot and it did not help anyone finish out the play.

As for the costumes, the design was quite nice but the colors, I felt, left something to be desired. It don't think yellow, orange, bright aqua and bright green go well together. The colors in the costumes didn't seem to be coordinated with each other or with the set. I thought a few main colors should have been chosen, for costumes and sets, and everything then built around those colors. The variety of bright colors used detracted from both the costumes and the set. The colors in the set, (principally scene I), lavender, raw sienna, and chartreuse, were horrible. I think chartreuse should be used sparingly, if at all, and to make the whole cyclorama chartreuse was an error. The rest of the colors used in the other scenes were quite nice.

Even though I had many complaints about the play, I did enjoy it. It made me aware of more of the comic lines, as I tend to forget that Shakespeare wrote anything humorous. I thought the rustics were almost the best part in the play. Most of the play was done well, even if it was not perfect.

Theatrical Study Group (Period 4)

1. My first reaction to the University Theatre production of A Midsummer Night's Dream was : "Is this Shakespeare?" The music, lighting effects, and actors were all very twentieth century-American. The words (for the most part) were Shakespeare's but the play was

not. But, one must ask, if this isn't " Shakespeare ", what is it? Shakespeare, because he directed his own plays wrote very few stage directions. In a comedy, such as Midsummer Night's Dream, actions and character interpretation are more important to the total effect than words. When I read the play I saw some humor in the use of words (the Prologue to the merchant's play is particularly good), but I never once laughed. If I had not already known, I would never have guessed that the University production was Shakespeare, but it was funny.

At first I thought the lovers were ridiculous, then I realized that they were supposed to be and enjoyed them. Lysander's adolescent character and Helena's vanity added to the farce and made some good stage business. (Helena's scene with her mirror and skirts was especially good). Hermia and Demetrius did nothing special with their parts, but everyone can't be a star. It was a little disappointing that Hermia was not prettier, and Helena's midwestern "r's" did not fit her appearance. Hippolyta was strong and regal, as she should have been, but Theseus was not heroic enough. The duke, for whose wedding the play was originally produced, would have been dreadfully insulted.

The only thing that needs saying about the merchants is that they were funny. Their main humor came from action, but it was not just slapstick. Each was a real character. His figure, costume, speech, actions, and relation to the others combined to make real humor. The funniest things in the play (i.e. the Wall's chink, Thisbe's actions, and Bottom's social problems) don't come out in the script and the funniest things in the script (i.e. the Prologue) were overshadowed in the play.

The fairy scenes were beautiful. The long, poetic speeches could have been deadly, but they were changed from a verbal to a visual and musical experience. The motion flowed with the words. Sometimes I watched it and sometimes not, but I was never bored, as I had been when I read the same scenes. I liked the girls' costumes (Titania was especially "fairy"), but the men, especially Oberon, looked too evil with their long branch fingernails. Puck was the right color (green) and his actions were good, but he was too large and muscular.

Some miscellaneous comments. Hermia's father was just as I had imagined him. The guards added a bit of humor and set the mood at the beginning of the play. I felt that the director of artistic festivities was overdone. I like the set, but I don't see why the "trees" weren't down from the beginning, since they were left for later court scenes. The trap door was a good "Shakespearean" gimmick.

Having child fairies was a nice idea, but their laughter and actions seemed forced. I couldn't forget that they were little boys being kept up after their bedtime. The end effects with lighting were definitely "unShakespearean", but they were pretty. Isn't that what really matters?

2. In most art forms it is the general impression, not the technical achievements, that are important. A musician can play molto presto sixty-fourth notes in seven sharps and still be a lousy musician. A painter can create pictures that look like photographs and be almost as good as a child with a coloring book. An artist is only creative when his work gives a general emotional impression as well as technical achievement, when it has "feeling".

In drama the same thing is true. A play isn't good because the actors can recite their lines flawlessly. It isn't necessarily good because each actor has interpreted his character creatively and because everyone remains in character. The play, as a unit, must create a general impression too.

The impressions that Midsummer Night's Dream was written to give were a dream-like atmosphere, a humorous comment on love, and an element of slapstick comedy. It was a good performance because despite technical errors the audience was left with a definite, creative interpretation of these impressions.

The dream-like impression of the play was created by the music, the style of the scenery, and the movements of the fairies. The harp arpeggios and the primitive quality of the oboe theme made the scene seem remote and dream-like. The abstract style of the trees made the scene seem appropriately unrealistic. The lights on the trees in the last scene gave the dazzling impression that dreams often do. The graceful and mysterious movements of the fairies also added to the atmosphere. The creative devices for setting the scene were very effective.

The farce on love was emphasized by the ridiculous characters of the lovers. Lysander did a good job of being adequately insane because of the flowers' juice. The conflict between Helena and Hermia was made delightfully funny. The attempts of Helena and Hermia to keep a hold of their lovers was also in keeping with the comic outlook on love.

The third element, that of slapstick comedy, was done mostly in the group of merchants. The ridiculous dialogue in the written play in this section seems as if the only interpretation of the scene could be one of slapstick comedy. The costumes and the typically slapstick movements added a lot to the merchants' scene.

These three impressions, dream, farce on love, and slapstick were well interpreted. Thus the performance was interesting and creative which made the general impression good.

3. I think that the merchants' scenes were the best, or most enjoyable, part of the University production of A Midsummer Night's Dream. These scenes were more enjoyable because the merchants' actions and appearances were funny. Also because I had seen costume designs and met, or seen in costume, several of the merchants, and was anxious to see how they would be. And last, because I had been

in the "Pyramus and Thisbe" scene we put on in class, and wanted to see how it would be when produced for the public.

While the lovers' scenes were comedy because they made fun of things that were true about men in general, they weren't arranged so as to make the audience laugh outright. In these scenes you are only to see the humor in the situation. If you are the least bit bored, or not concentrating on the dialogue during these scenes, the humor will escape you entirely. The merchants' scenes, on the other hand, were deliberately funny. The costumes worn by the merchants were extreme, and presented an aspect of " diversified unity." The actions of these characters were also designed to "get a laugh" which they succeded in doing. Things like Thisbe's running across the stage and raising her leg in order to look feminine, make these scenes hilarious.

My interest in the merchants' scenes can also be accounted for by the fact that I had seen the costume designs and had had more or less personal contact with several of these actors. I was anxious to know how these people would act on stage. I was particularly interested in seeing "Lion" who had visited our English class, and Thisbe, who had spoken for us when we were backstage.

The last reason why I enjoyed the merchants' scenes more than other parts of the play was because I had been in the "Pyramus and Thisbe" scene which we put on in class. I was anxious to see how it would be when produced by more experienced actors, for the public. Although the scene we put on in class was very poorly done, it did force those who were in it to study the scene, and to have some sort of association with the characters they were portraying. I wanted to compare our "production" with the University's.

For these three reasons: 1. the merchants' scenes were funny, 2. previous backstage contact with the actors, 3. my experience with "Pyramus and Thisbe", I thought the merchants' scenes were the best part of this production of A Midsummer Night's Dream.

4. In twentieth century theatre, the scenery and its changes are all made behind closed curtains. Instead, this presentation encouraged the audience's imagination by making all changes of scenery during the actual presentation of the play. This not only forced the audience to pay closer attention to the development of the plot, but it also followed the tradition of Shakespearian theatre. By dispensing with the curtains, this production also dispensed with acts and scenes, which were added after Shakespeare's death.

The simplicity of the scenery was also a great asset. This simplicity helped the audience to give its full attention to the characters and the plot. There was a greater emphasis placed upon makeup and costumes. This also drew the audience's attention to the characters and not to the stage. The simplicity of the scenery was more in tune with the way Shakespeare wrote and produced A Midsummer Night's Dream. He did not have a great deal available to him in the way of scenery. So, he was forced to eliminate extravagant scenery and numerous changes.

So, the scenery and the scenery changes of A Midsummer Night's Dream added a great deal to its presentation. It drew the audience's attention to the characters and the plot and it also increased their need for imagination.

5. The best element of A Midsummer Night's Dream was, I think, the way the various people played their parts. Some of them were totally different than what I had expected after reading the play. Lysander was the first character to strike me as different than what I had expected. I expected him to be a big man, who always wore armor, yet a gentle, bland man who was truly in love with Hermia. When he walked onto the stage, my impressions were left behind me. He didn't have any armor, which left him out as a bold dashing type. Another thing that struck me was the way he tried to kiss Hermia. He was about as clumsy as an elephant in a hen-house. He grabbed her, and lunged. Luckily, Hermia was an artful dodger. His constant habit of sticking his neck out as far as he could confirmed the notion that he was an aristocratic hick.

Helena was just as I expected, in the beginning. She was dragging around, but not in the tearful state, which I had expected to see her in constantly. As the play progressed not only did I notice that she was apparently satisfied, for the moment, in chasing Demetrius, but she was hesitant in taking him when he called her goddess, nymph, etc. Furthermore, she was getting laughs, even from me, who believed that she should be the more serious type.

The next person to surprise me was the merchant who played Thisbe. I had no thoughts at all as to how this position should be played. I went along with the idea of Thisbe being a ninny (sorry). What did surprise me, however, was that the part was played so as to show that Thisbe was in dead earnest in his (her?) actions, but was funny as a sideline. Of course, there were some spots where the object was solely to be funny, and not to portray some character.

Demetrius struck me as odd right in the middle of the play, for he was the only serious mortal among all of them. His role was played correctly, however, for I shudder to think what would have happened to the play if everything and everybody would have been funny. The difference here is before I thought this is how Demetrius should be played, serious, yet I found myself wishing he could give a good punchline every once in a while.

Last, and definitely not least, is Puck. He played it just as I imagined it, not funny especially, yet not serious.

Thus, I think the best part of the play was the technique each player used to give his character some "I'm really alive" feeling.

6. There were two parts of the play I liked especially well: the merchants' play and the lovers' quarrel.

The merchants' play was done exceedingly well--the way Shakespeare would have played it. The merchants were all supposed to be rather stupid and they were. They all acted very stupid and were able to convey their idiocy to the audience. When they finally got around to putting on their play, they stayed in character. Being rather stupid people, but also very proud of being performers, they tried their best to each of them steal the show, but Thisbe won out. I liked all the merchants' parts but especially the play because they were well executed and hilarious.

The lovers' quarrel was also very well acted. They were supposed to be confused, angry and insulted and they did this very well. I thought Hermia was played the best, but Lysander was also excellent. The other two were good, but they were outshone by the other couple in projection and a general sort of feeling that they were really in the character. The lovers' quarrel was the best executed part of the play. This is why I liked the lovers' quarrel and the merchants play best.

7. The part of A Midsummer Night's Dream that I liked best was the entire production. It was superbly done, from the choreography to the scenery. Almost all of the characters were exactly as I had pictured them. Even the characters, Puck and Hermia, who were very different from the way I had pictured them, became quite believable by the second half. In short, it was an interesting, excellent play.

If I were to choose the worst element of the play, I would say it was the four boys playing fairies. They were distracting, out of character, and even annoying. But since they were on stage very little of the time, it did not detract significantly from the rest of the play.

Mr. Friedman did a superb job of appealing to the audience's imagination, and despite contrary opinions by some of your second hour students, each of the three comedies--farce, satire, and situation comedy--were well done.

8. In A Midsummer Night's Dream the fairies and Puck, although they comprise a plot of their own, are primarily instruments for creating confusion in the other two plots--the lovers and the players. There is some humor in the fairies' jealousies, oddities, etc., but their purpose is to create humorous situations in those other two plots. As non-humorous instruments in a comedy they should attract as little attention to themselves as possible, and quickly and simply manipulate the mortals. In the University Theatre's production of this comedy this is exactly what wasn't done. The fairies were emphasized in every way possible. Of course, interesting, immortal-type costuming and staging were necessary. Blue makeup and hair, winey faces and white branch fingers were all right. But having trap doors, special choreography, non-singer singers and dragging dialogue slowed down instead of quickened the play.

Instead of serving as fast-moving intermediaries, the fairies drew attention to themselves by their bad songs, awkward entrances and exits through the trap door, and slow, boring dialogue. Having children play the parts of fairies, although I guess it is done in most productions of the play, again, draws the audience's attention to the fairies as a separate group, instead of the fairies drawing the audience's attention to the humor of the lovers' and the players' situations.

So, although the comedy was fairly well kept alive by the "slap-sticking" of the players, I think that it was slowed down greatly by the attention directed toward the non-humorous fairies.

9. Although I enjoyed Midsummer Night's Dream on the whole, especially the merchants' scenes, there were a few aspects of it that I didn't like.

The first of these was the music. The idea of having music was a good one but it would have been better to have no music at all than the music that was presented. The mood of the music wasn't in keeping with the rest of the play. It seemed too regal and serious, as opposed to the farce and comedy of the play. The main places where this occurred were in scenes concerning Oberon and Titania. These scenes seemed too serious and regal and the dance seemed somewhat out of place. Since the director was trying to keep the production similar to that of Shakespeare, the almost-ballet didn't make sense.

For some reason, I didn't like Titania and Oberon. I thought that Oberon's costume was superb and he looked magnificent, yet he didn't seem to fit the character. Neither did Titania.

Puck seemed out of character also. I pictured him as small, spritely, and mischievious, then out jumped a handsome, muscular Puck, and not the least way elfish, except when he was scuttling across the stage. I could never identify with him because he seemed completely out of character.

Contrary to the belief of the director, the trees were noticeable when they descended, and detracted from the action of the play. It would have been better if they had been cut out (no pun intended).

Otherwise I enjoyed the play immensely and thought it was very well staged. In the first scene the comedy between the soldiers and Theseus and Hippolyta was tremendously funny. The lovers were marvelous and the merchants were absolutely wonderful. Altogether the play was very enjoyable.

10. Because I have had extensive dancing training, I am very conscious of the way actors move on the stage. It is not surprising, therefore, that I found the movements in A Midsummer Night's Dream very exciting. Each character used movements to help portray his personality and movements were also used to set a scene or portray a mood.

Puck was an excellent example of using movements to portray character. Puck is an elfish creature, and Thomas Rickman portrayed his character by quick, jerky movements, occasional somersaults to help personify Puck's childish, fairy nature. When Puck came running in to give Oberon the magic potion he leapt into a sitting position and sat, with heaving chest, for several minutes, to show that he was tired from running so quickly. After watching the lovers' quarrel, Puck's body shook with mocking laughter for some time, because of the "foolish mortals." All these actions helped to portray Puck's character.

Claudia Quest, as Titania, did another good job of portraying character through body action. Titania is a graceful fairy queen, and Miss Quest illustrated this by broad arm motions and various, constantly changing body positions. She also jumped a great deal, and used her legs to get across the idea of a flying fairy. In her meeting with Oberon, when Titania told the story of the servant child, she used many body movements.

Movements were also effectively used to set scenes and moods. During the scene in which Lysander and Hermia talked, both moved gently, giving the impression of love. The scene was so well done that when Hermia ran to Lysander's arms and he lifted her up, the action was one continuous movement, again portraying their "oneness" and love. During the scene in which the four lovers quarreled all the movements were jerky, showing dissention and unrest. When Titania and Oberon talked about the child, all the fairies in the background swayed, setting a fairy scene of swaying movement.

I had never seen a production in which body movement was used so effectively. I now know a whole new aspect of drama that I did not know existed before. In this way, I found A Midsummer Night's Dream very fascinating and extremely educational.

Summary of the Midsummer Night's Dream Project

In writing a summary of the project, it is difficult to ascertain exactly how the three groups relate or diverge. The test answers are not so disparate as to make clear-cut distinctions possible. Nor are the essays particularly different. The taped discussion sessions, however, reflect major differences in attitude among the three groups, particularly between the two groups who studied the play.

To a certain extent, the essays also reflect the different attitudes of the three groups. On the whole, the essays written by the group that did not study the play are short, written in general terms, and reflective of the attitude "I liked it but I'm not sure why." These essays seldom delve into any of the more subtle aspects of production but are restricted to character impressions, sight and sound responses, and immediate reactions.

Several students expressed concepts about drama and Elizabethan theatre which show that their understanding of these things is incomplete and incorrect. This is not to reflect on their education but rather to suggest that they still have learning to do. In many cases, particularly among the two study groups, these misconceptions hindered the enjoyment of the production. The most widespread of these errors is an overevaluation of Shakespeare as an artist. In both the essays and the taped sections, there is exhibited the opinion that Shakespeare deserves reverence and that he can do no wrong. This idea makes it difficult for the student to realize that Shakespeare's plays contain errors, that his early plays are those of a beginner experimenting with his tools, and that his plays were written for a popular theatre that loved blood and thunder, adventure, intrigue, rowdiness, and slapstick as well as good language and noble ideas.

One of the most noticeable differences between the groups that studied the play and the one that did not, is the pseudo-sophistication which appears to be present among those who studied the play. However, this may be an unreliable observation on my part, since some of the responses from the nonstudy group also reflect a smugness and if not pseudo- then quasi-intellectualism. Certainly not all of the students appeared this way. Some of them wrote and discussed in a manner which indicated that they were using what knowledge they had acquired as well as they could.

In the discussion sessions, there developed a great difference in opinion between the second-hour group (that studied the play from the literary or English point of view) and the fourth-hour group (that studied the play as drama and theatre). I cannot pinpoint exactly why this occurred, and it is not nearly as noticeable in the written responses as it is in the oral. However, the second group, on the whole, seemed highly negative toward the production. As the discussion progressed it became more difficult to find aspects of the show that were favored by more than one or two students.

On the other hand, the fourth-hour group, although they had many points to question or criticize, were generally favorable. In the second hour, criticisms became picky and there was little leniency in the opinions. They were equally harsh on nearly all aspects of the production. Many students disapproved of the cutting of some of the lines in order to allow more time for "slapstick" business. Others felt that very few of the actors did a good job. Many compared the show to television or to other productions and felt that the quality of this production was inferior to what could be expected of college students. Quite a number of the students disagreed with the direction and the director's interpretation of the script.

In the fourth hour, criticism centered around individual aspects of the show, and as the students discussed, they often tried to find reasons why certain things had been done as they were. A much more tolerant attitude prevailed and the comments seemed to be based more on intellectual ideas than on emotions.

The nonstudy group was, for the most part, favorable. As was true in their papers, their responses were less detailed than those of the other two classes.

I am not certain that any definite conclusions can be drawn from this one experiment, but the following observations seem to be valid and, perhaps, useful.

1. The class which did not study the play did not get as much from the play as the other two groups because (a) they were unfamiliar with the play and had to work harder to understand the plot and the dialogue, (b) they were not aware of the play's background and the reasons for its having been written, and consequently did not know what to expect in terms of mood or style, (c) they were not in control of a vocabulary useful in understanding the play and in verbalizing their ideas about it.

2. The class that studied the play as literature apparently came to regard the play very highly for its literary accomplishments and felt that the humor was overdone.

3. The group studying the play in terms of production was lacking to some degree in the understanding of the language, but obtained a fairly adequate idea of the play as a show. Insofar as a production can be visualized before seeing it, they seemed to have a fair grasp of what to expect and what to look for.

4. The ideal way to study the play would be a combination of the two classes, with adequate opportunity for student performance or recitation in order for them to become aware of the problems of the performers, directors, etc.

APPENDIX O: FILM AND LITERATURE

FILM

Although the project was not particularly concerned with film, it recognizes the importance of this art in any long-term aesthetic education program. Film is the one art with which twentieth century students probably identify best, and it undoubtedly deserves a central place. The mere viewing of hundreds of shorts and feature films over a 13-year period, to say nothing of discussing and analyzing them, would broaden a student's horizons immeasurably. Somehow, blocks of time should be set aside in the curriculum for the study of film.

The following is a suggested outline for a long-range film curriculum.

Outline

Film study. The major outcome of a long-range K-12 curriculum should be the development of the ability to criticize films with perception. The student should come to understand (1) the technical aspects of film making and (2) the historical development of film, in order to form mature critical judgments. In order to achieve the first goal, he must study photography, make his own films, and study stills and parts of other films. In order to achieve the second goal, he must see films from all over the world, from the various decades, and in various genres. Since there are so many extraordinary films, most of the progress toward goal two should come from the study of masterworks.

Long-range curriculum. The K-12 curriculum should be spiral and carefully organized sequentially. Some of the activities listed under a certain grade may be continued in later grades.

K-5	Viewing cartoons, documentaries, and computer films Photography (doing and analyzing the work of others) Making cartoons through the animation of paintings and with puppets Making documentaries
6-7-8	More extensive emphasis on viewing masterworks by genres, such as, documentaries, horror films, comedies, and historical-oriented films Developing new techniques in film making with emphasis on seeing these techniques employed in the films of others
9	History of film (two-semester survey) Emphasis on masterworks
10	History of film by countries, for example, one semester devoted to France, one to Germany Emphasis on masterworks

11	History of film by countries, for example, one semester devoted to the United States, one to Japan or Italy Emphasis on masterworks
12	One-semester seminar in the films of one film director, for example, Bergman. Reading other critics, and drawing upon knowledge of techniques and history in order to evaluate the quality of the director's work One-semester study of new films; viewing the most contemporary films available

Equipment and materials

- Cameras and accessories
- 26 packets of films to be shown, 1 packet for each semester (K-12)
- 26 textbooks, 1 for each semester (K-12)
- A library of additional important books on film and film making

Great exemplars of cinema. The viewing part of the curriculum should emphasize masterpieces. Digressions should occur only if important points cannot be made otherwise or if a comparison of good and bad techniques is necessary.

Seventy-five great classics of the European and Asian film are listed by Tyler in Classics of the Foreign Film. McAnany and Williams (The Filmviewer's Handbook) surveyed film societies and list the 77 most frequently shown films. Franklin's Classics of the Silent Screen and Knight's The Liveliest Art discuss important works and directors.

Concepts (the elements approach). Concepts about the nature of film should be learned through (1) film making and (2) film viewing. The activities lend immediacy and relevance to the course of study, in addition to being the two best ways of achieving the overall goal of critical capacity.

The elements approach, wherein one studies montage, color, types of shooting-angle, etc., should be subordinated to the viewing of important films. It would seem wise to avoid a semester devoted to editing, a semester to great acting performances, etc. Rather, concepts about these aspects or elements of film making can be gradually learned through the study of great films. Textbooks could be written in such a way that the student would experience a continued growth in understanding each of the elements, even though long periods of time were not devoted to each. Of course, some digression into the elements approach can be made briefly, if absolutely necessary. For example, one might want to quickly survey the development of a certain technique, in which case various films, regardless of their quality, might be shown in whole or in part, as illustrations of the technique. However, the exemplar approach promises great rewards in the film curriculum, and may be more easily used there than in art and music.

Television. Television is really a separate genre. At present, it is not so important as film, and yet it is worth studying. Perhaps it can be incorporated briefly.

LITERATURE

The Project dealt only on a philosophical level with the art of literature, and then, only in passing. If literature is to be part of a long-range allied arts program, what will be its relationship to the current English program? Will the allied arts and English curricula combine to form a whole? Knapton and Evans (Teaching a Literature-Centered English Program) have shown how the traditional elements of the English curriculum can be subordinated to the study of literature. Can this entity become part of an allied arts program?

The choice of exemplars for a long-range literature program has been studied for some time. Indeed, the placement of exemplars at various grade levels is better understood in literature than in any other art. For grades 9-12, Knapton and Evans present a list which is a good starting point. However, it is deficient in contemporary, Continental, and nonwestern selections.

Many researchers have discussed the K-8 literature and English programs. Guides to this research are:

1. Butler, Donna and Robert V. Denby, ERIC Documents on the Teaching of English 1956-1968, Champaign: NCTE (ERIC), May, 1969 (research by topic).
2. Butler, Donna and Bernard O'Donnell (Eds.), A Guide to Available Project English Materials, Revised Edition, Champaign: NCTE (ERIC), September, 1969 (summary of current projects). See also,

   Odland, Norine, Teaching Literature in the Elementary School, Champaign: NCTE (ERIC), July, 1969, $1.50 (general discussion).

The above are available from the National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois 61820.

One major problem in the later grades is deciding whether or not to include philosophical works in the literature curriculum. The Great Books series, for example, is philosophically oriented, and its use in a literature course would change the complexion to that of a broader humanities course.

The following list of works (primarily poetry) has been found useful by one Project staff member for the later years of high school.

Part I (works on a particular theme) is primarily a list of poems dealing with the nature of art (form vs. content; the artist and the world). Part II (poems in a particular genre) is a list of sonnets for a unit on that tightly structured poetic form.

Part I

Biographia Literaria, Ch. XIII, selection	Samuel Taylor Coleridge
Biographia Literaria, Ch. XIV	Samuel Taylor Coleridge
"Kubla Khan"	Samuel Taylor Coleridge
"Dejection: An Ode"	Samuel Taylor Coleridge
"Frost at Midnight"	Samuel Taylor Coleridge
"Ars Poetica"	Archibald MacLeish
"Of Modern Poetry"	Wallace Stevens
"Study of Two Pears"	Wallace Stevens
"The Emperor of Ice Cream"	Wallace Stevens
"Disillusionment of Ten o'Clock"	Wallace Stevens
"The Indigo Glass in the Grass"	Wallace Stevens
"Anecdote of the Jar"	Wallace Stevens
"Peter Quince at the Clavier"	Wallace Stevens
"The Idea of Order at Key West"	Wallace Stevens
Poetry and Grammar (essay)	Gertrude Stein
"What If a Much of a Which of a Wind"	e. e. cummings
Commentary on cummings' poem (Saturday Review, October 24, 1964, pp. 18 and 72)	John Ciardi
"o sweet spontaneous earth"	e. e. cummings
"plato told him"	e. e. cummings
"Poetry"	Marianne Moore
"To an Athlete Dying Young"	A. E. Housman
"Fra Lippo Lippi"	Robert Browning
"Andrea del Sarto"	Robert Browning
The Artist's Creed (Preface to The Nigger of the Narcissus)	Joseph Conrad
The Artist's Vision	Roger Fry
If You Don't Mind My Saying So...	Joseph Wood Krutch

Part II

"That time of year thou mayst in me behold"	William Shakespeare
"How soon hath time, the subtle thief of youth"	John Milton
"O friend! I know not which way I must look"	William Wordsworth
"When I consider how my light is spent"	John Milton
"When I have fears that I may cease to be"	John Keats
"The world is too much with us"	William Wordsworth
"Ozymandias"	Percy Shelley
"the Cambridge ladies who live in furnished souls"	e. e. cummings
"To Jesus on His Birthday"	Edna St. Vincent Millay
"'next to of course god america i"	e. e. cummings
"Who's Who"	W. H. Auden
"Heart, have no pity on this house of bone"	Edna St. Vincent Millay
"Before this cooking planet shall be cold"	Edna St. Vincent Millay
"O Earth, unhappy planet born to die"	Edna St. Vincent Millay
"When man is gone and only gods remain"	Edna St. Vincent Millay
"Here lies, and none to mourn him but the sea"	Edna St. Vincent Millay

APPENDIX P: MISCELLANEOUS

OUTLINES

Members of the music and art departments attempted to outline an elements approach which could serve as a structure for unifying the arts. The rationale for beginning with music and art lay in the fact that these two areas are the most widely accepted in the schools. They must, therefore, remain central to any combined arts course which hopes to be adopted by the schools. The following are the results of some of these efforts.

Outline of Allied Arts Text

Introduction

1. A ten- or 15-page essay should include remarks about the role of aesthetic education within the school curriculum. An "ideal school" might be outlined and prototypes of a liberally-educated man, or personal exemplar, can be discussed. Observations about the nature of the child and the nature of learning should be made here.

2. The Aesthetic Education Project. A brief history (six or seven pages) of how the final syllabus evolved would present interesting notions for the teacher. Some idea of the major problems facing the project workers should be given. Mention should be made of major ideas rejected in order to give the teacher a notion of what was deemed unfeasible. A list of the best schools in the country, particularly those with humanities or aesthetic education programs, and their addresses could be given. Teachers could write for additional material.

Note. In the following, medium means "how presented or preserved" and form refers to the "interaction of the elements". Each work is its own ineffable form, but there are also general categories, for example, concerto, which embrace many works. Elements refers to those characteristics which the individual art almost always must possess in order to exist.

Chapter 1 Film

1. Elements--handling of time, effects of space, flat surface, lighting, unlimited field of vision
2. Medium--photographs shown electronically at various speeds by camera
3. Form--feature, documentary, cartoon, silent

Chapter 2 Music

1. Elements--melody, rhythm, harmony, timbre
2. Medium--solo, ensemble (groups of instruments or voices)
3. Form--strophic, theme and variations, rondo, sonata allegro

Chapter 3 Painting (could include drawing and other related arts)

1. Elements--line, shape, perspective, color, texture
2. Medium--oils, water color, tempera (colored pigments), charcoal
3. Form--portrait, landscape, still life, collage, abstract

Chapter 4 Sculpture (could include crafts)

1. Elements--line, shape, perspective, texture, location in space
2. Medium--bronze, clay, wood, marble
3. Form--representational, static, mobile

Chapter 5 Architecture (should include environmental planning)

1. Elements--line, shape, sequence, scale, proportion, texture, rhythm related to surroundings
2. Medium--wood, stone, brick, concrete, steel
3. Form--home, office, palace

Chapter 6 Dance

1. Elements--motion through space (including stylized steps and ways of moving)
2. Medium--human body, space, light, stage or cinema or outdoors
3. Form--folk, social, ballet, modern

Chapter 7 Theater

1. Elements--plot, characters, costume, scenery, lighting
2. Medium--human beings or puppets, stage
3. Form--comedy, tragedy, satire, religious

Chapter 8 Literature

1. Elements--syntax, imagery, symbol, rhythm
2. Medium--words in various languages
3. Form--fiction (short story, poetry, novel), non-fiction (essay, document)

Chapter 9 The Allied Arts

There are certain characteristics which separate art from nonart (life, nature, science, moral world), although the dividing line is not always clear. This could be discussed.

All art represents the expression of feeling, is based upon experience, and can be judged in terms of quality.

There are many abstract nouns that can be applied to all works of art, for example, unity, variety, repetition, contrast, balance, climax--but these are not fruitful as major headings. Rather, the discussion should center around the elements and how balance, etc. are achieved within them.

Many arts have subjects, but some may be non-representational. Many have a didactic function. There are a variety of functions and relationships to culture, for example, work songs, military marches, adornment.

The students can compare the treatment of one subject, for example, the Orpheus myth in several arts. They can discuss the similarities among forms, for example, song and lyric poem, sketch, epigram, haiku. They can also concern themselves with the interaction in history of various styles and the relationship of styles to the history of ideas.

Conclusion. Remarks about the place of arts in a person's life, the difficulty of learning the arts, inspirational comments.

Bibliography. This should be extensive and directed to the teacher as well as the student.

1. General education, theory of learning, art of teaching, aesthetic education (a few major works)
2. Philosophy of art (aesthetics)
3.-10. Each art separately

    a. Introductory works
    b. Histories
    c. Bibliographical aids
    d. Special works (monographs, anthologies, etc.)
    e. Journals and addresses

Exemplars. List of those used and suggested. Alphabetically by artist.

Historical chart. An outline history of the arts--pre-1300, 1300 to present in 25-year periods. Correlation with science, mathematics, and social, economic, political events. The main exemplars for each art and all of the great masterpeices could be included. S. Steinberg's Historical Charts already does this to an extent.

Culture chart. The main features and media continent-by-continent and country-by-country (for major countries). For example, Russia, century--19th; main forms--poetry, short story, novel, song, opera; main features--episodic, sadness, the masses.

Other appendices. Other appendices could present useful facts, places to get free materials, major museums, important people in each field, etc.

Outline of Music Appreciation Text

Chapter 1 The Bizarre and Unusual in Music

Chapter 2 Musical Meaning

a. programmatic vs. organic
b. organic interrelationships among elements
c. hearing in a style
d. expectation

Chapter 3 Kinesis

a. melody
b. rhythm
c. harmonic rhythm
d. motives
e. tonal systems in the world

Chapter 4 Stasis

a. acoustic space
b. harmony
c. texture
d. amplitude

Chapter 5 Medium

a. vocal qualities
b. instruments
c. ensembles

Chapter 6 Form and Structure

a. organic interrelationships among elements
b. large-scale structures

Chapter 7 Style

a. norms and departures from norms
b. breakdown of style
c. influence in music
d. what are the boundaries of a "piece" (arrangements, open-ended pieces)

Chapter 8 Exemplars

a. four or five short, simple pieces
b. analyze with score

Chapter 9 Criticism

- a. good or bad only in terms of a style
- b. good vs. bad performances

Chapter 10 Western vs. Non-Western

Chapter 11 Principles Common to the Arts

Outline of One-Semester Music Appreciation Course

I interpret the latest art outline as follows:

1. Creative vision (imagination)
2. Elements
3. Media
4. Content (requires historical and cultural observations)
5. Analysis (the main outcome)

The following is a music outline that uses parts 2, 3, and 5. A one-semester course is envisioned.

1. Media (2 weeks)
   - a. How can the musical instruments of the world be classified? Exploration of Sachs and von Hornbostel scheme.
   - b. What are the major instruments of the world? One lesson on each of the four categories--idiophones, membranophones, chordophones, aerophones. Perhaps electrophones.
   - c. What are the major instrumental ensembles of the world and in which countries are they found? For example, Western symphony orchestra, concert band, dance band, African xylophone orchestra, Javanese gamelan, Indian drum/gong ensemble, Roumanian string orchestra.
   - d. What are the major singing styles of the world? Difficulty of distinguishing male/female, young/old by hearing. Major vocal qualities.

2. Elements (6 weeks)
   - a. How may rhythm be described? Some music lacks beat; feeling the beat where it exists; simple conducting patterns; accent; rhythm vs. meter; syncopation and hemiola; rhythmic analysis of Handel Oboe Concerto in G Minor, 3rd movement; rhythmic analyses of other works.

   - b. How may melody be described? Melody is any horizontal succession; melodic contour; conjunct/disjunct; range; infinite variety of scales; diatonic/chromatic; melodic intervals in selected exemplars; sequence; melodic analysis of Handel Oboe Concerto in G Minor, 3rd movement; melodic analyses of other works.

c. How may harmony be described? Harmony equals simultaneity; harmonic intervals; chord; hearing a tonal center; key; cadences; hearing simple modulations; harmonic analyses of selected exemplars.

3. Analysis (4 weeks)

   a. Exemplar No. 1--a song, for example, Schubert, twentieth century popular, sixteenth century madrigal, Dunstable O Rosa Bella, Purcell Lament from Dido and Aeneas; Schutz O herr hilf.
   b. Exemplar No. 2--short Mozart piece.
   c. Exemplar No. 3--twentieth century serious piece, for example, Bartok Mikrokosmos selection, Schoenberg Pierrot Lunaire piece.
   d. Exemplar No. 4--non-Western piece, for example, African or Indian vocal plus accompaniment.

4. Style (6 weeks)

   a. How is a composer's style delimited? Mozart. Read examples of criticism of selected works. Analyze selected works and tentatively determine features of style.

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The following music outline was designed in order to match an art outline which presented line, space, medium, and form. It is difficult to find musical analogues for the concept of space. See R. Murray Schafer's Ear Cleaning (published in Canada by BMI) for an interesting approach to the elements.

Outline of One-Year Music Appreciation Course

Unit I. Introduction

a. What distinguishes art from non-art?
b. What are the principles common to the arts?
c. What accounts for the uniqueness of an art?
d. Why do human beings need art, that is, how does art function in human life?
e. What activities in human affairs require the arts as adjuncts, that is, how is art used in human life?
f. What does one say about a work of art, that is, how does one analyze a work?
g. On what levels does a work of art have meaning? Does it express? Can a work teach anything?
h. How does one distinguish a good work from a mediocre work?
i. How do we know that the work which we are dealing with is genuine?

Unit II. Line (movement)

a. Unity--melodic phrases recur consecutively or with a time lag; primitive music, dances, pop songs--much unity, monotony; motives.
b. Variety--ornamentation is a feature of nearly all styles; change in the duration of note values upon repeat; contours; scale systems; sequences.
c. Balance--may be achieved by symmetry or by asymmetry.
d. The range of human audibility is from 20-20,000 cycles per second. Composers work within this limit.
e. Saturation--too much repetition and too much variety. See Mozart vs. J. C. Bach comparison in Edward Lowinsky, "On Mozart's Rhythm," The Creative World of Mozart. New York: Norton, 1963.
f. Harmonic rhythm (the rate at which harmonies change) is an aspect of linear movement. Long passages of frenetic activity may merely be prolongations of one chord. (Schenker--structure vs. prolongation.)
g. The human mind tends to fill in large melodic intervals, for example, melodies which skip upward usually turn downward; pentatonic scale led to diatonic scale.

Unit III. Space

a. Each composition is a different handling of relationships between sound/silence and short/long durations. Silence between sounds.
b. Unity--rhythmic patterns recur; repetition of a texture may create cumulative effect.
c. Variety--instruments used in extreme ranges give feeling of wide vertical space; instruments used in close range give feeling of narrow vertical space.
d. Horizontal space--tempo effects duration; fast tempos and short note values may create cluttered horizontal space (*horror vacui* in Renaissance art).
e. Termination of space--cadences as melodic, harmonic, rhythmic caesuras.
f. Texture is the continual changing of vertical, space relationships among lines. (Homophony, polyphony.) We can speak of lines moving as "levels of movement".
g. Rounds, canons, fugues are styles of writing in which the same line is present in a variety of space contexts.
h. The use of instruments in extreme ranges extends the boundaries of vertical space. The use of instruments in close vertical space creates density of sound. There is probably a mean for the human organism; perhaps we best hear parts which are a third or fourth apart and within two octaves.
i. Dimension--contemporary experiments with creating depth in music. Attempts to surround the listener with sound. Human beings have two ears and sound waves usually come from several directions. Some composers have placed performers far apart from one another in order to capitalize on this stereophonic tendency.

Unit IV. Style

a. Variety--if style equals "the manner in which" something is done, each piece represents a new style.
b. Unity--pieces which exhibit similar tendencies are said to be in the same style (one composer, one genre, one period).
c. A style breaks down when human beings tire of the new devices; saturation occurs, and norms are extended or discarded.
d. Styles evolve slowly and gradually. Although each composer may present unexpected new devices, there seem to be limits. Human beings can see only certain new experiences based on old experiences. An immediate progression from Mozart to Schoenberg would have been impossible.
e. It is difficult to judge quality in a work until one knows numerous works and the norms of a style. The judgment of the new works of the avant-garde requires the very establishment of norms as well as widespread familiarity.

Unit V. Form

a. Only three possibilities--AA; AA'; AB--repetition (unity), variety, contrast.
b. When items reappear in a piece, they cause the listener to view past events as illusory, and he withholds his judgment concerning reality until the end of the piece. Rehearings result in continued revaluations.
c. Some formal patterns have been used over and over again--ABA; AB.
d. Each piece is a new view of the life of feeling and the nature of time.
e. Do human beings prefer closed forms? Rounds, canons, fugues open to an extent. Cage's pieces never end. He accepts all events and permits random order. He enjoys the moment rather than a given form. Art and life are blended. Nevertheless, human beings require bounded events in order to symbolize their experiences. The mind imposes patterns, and the physiology rebels at formal monotony as well as randomness.
f. Medieval composers were concerned with vertical form (hierarchy: adding a third part to a second part). Classical composers were concerned with the horizontal contrast between sections (age of reason; categories; protagonists in drama; sonata allegro form).
g. A masterpiece in a large scale formal structure is generally considered to be greater than one of small scale.

Unit VI. Exemplars

a. How does the composer achieve variety and unity in his handling of line, space, medium, and form in exemplars?
b. What attributes do x exemplars of x composer have in common? Delimiting a style.

Unit VII. Criticism

a. What constitutes good handling of line, space, medium, and form? Recognition of human limits, need for variety (originality) and unity.
b. Necessity of knowing historical and cultural context before judging.

XXXXXX

The following music outline was designed a week later. Each of the major headings now had five similar subdivisions (relationship to human life; nature; organization; search for variety; urge toward unity).

Outline of One-Year Music Appreciation Course

Unit I. Principles common to the arts

Unit II. Kinesis (line, movement, thrust, horizontality)

A. Relationship to human life

1. The entire organism moves and is therefore related to the dynamic nature of human feeling. The piece consists of continual change.

B. Nature

1. The presence of sounds (duration) or their absence (silence) produces rhythm. Each piece is a new handling of sound and silence as it draws upon the infinite possible relations.
2. The average number of notes per minute (Kolinski system) or the speed of the beat (traditional system) constitute tempo.
3. The rate at which harmonies change constitutes harmonic rhythm.

C. Organization

1. Movement is punctuated by melodic, rhythmic, harmonic, even textural cadences. These may be of varying degrees of finality. The most important ones help to define large sections. These points of arrival may not coincide.
2. Some chords are of structural significance; others merely serve to prolong.
3. The length of musical sections varies from the motivic to the organism level.
4. A change of direction in harmonic movement which produces the desire for a new tonal center is known as modulation.

D. Search for variety

1. Rhythms may be ornamented.
2. Some pieces use a wide range of rhythmic values.
3. Some melodic and harmonic cadences are deceptive.

E. Urge toward unity

1. Rhythmic motives may reappear throughout the piece.
2. Particular rhythmic motives are associated with particular dances.

Unit III. Stasis (space, depth, perspective, verticality)

A. Relationship to human life

1. The piece of music makes use of a limited area of tonal space.
2. The range of audible sound is 20-20,000 cps.

B. Nature

1. A series of pitches occupies space. All such series are called melodies.
2. The way in which melodies fill this space is called contour. The human mind tends to fill in large skips.
3. The placement in space of the individual lines constitutes texture.
4. Pitches chosen for this flight through space are, in any given piece, usually only a few of those available to the human composer. There are x number of major tonal systems in the world (diatonic, chromatic, pentatonic, 2-, 3-, 4-tone scales, microtonal scales, Indian ragas).

C. Organization

1. The vertical arrangement of pitches creates chords. Anything is acceptable, but composers have worked within severe limitations. Some combinations of sound are considered dissonant in the various styles.
2. Textures may be sparse (instruments far apart) or dense (instruments closely spaced).

D. Search for variety

1. Some pieces use a wide variety of pitches and chords.
2. Composers have experimented with the placement of performers in order to create different spatial effects (antiphony, contemporary separation of individuals on stage).

E. Urge toward unity

1. Melodic lines and harmonic areas (also textural areas) are repeated in the course of many pieces.
2. The melodic or harmonic sequence represents movement to another plane. Rounds, canons, and fugues employ transference of melodic lines to new spaces.

Unit IV. Medium

A. Relationship to human life

1. The physiological limitations of the human hand and body affect the construction possibilities of instruments. Vocal chords affect vocal quality.

B. Nature

1. The instruments of the world may be divided into five major families (including electronic instruments).
2. The major vocal qualities of the world may be classified by geographical areas.
3. The major vocal and instrumental ensembles of the world have provided countless composers with ready-made media.
4. Instruments are distinguished by their production of certain overtones.

C. Organization

1. Instruments and voices may be used singly or in groups. Four violins, however, do not produce four times the sound of one violin.

D. Search for variety

1. Heterogeneous ensembles (bands, mixed chorus, most gamelans).

E. Urge toward unity

1. Homogeneous ensembles (string orchestra).
2. The development of families of instruments.

Unit V. Form

A. Relationship to human life

1. The interaction of events in a work is similar to the kaleidoscopic nature of human affairs.
2. The human mind imposes gestalten on the most random music. The search for meaning in life finds an analogue in the search for patterns in music.

B. Nature

1. The interaction among elements (melody, rhythm, harmony, tone color) constitutes form. Isolate one element and discuss what happens to the other elements in relation to it.
2. The three possibilities of structure--AA; AA'; AB (repetition, variation, contrast). This applies at all levels (phrases or large-scale sections).

C. Organization

1. Structural patterns (ostinato, isorhythm, 12-bar blues progression) provide points of departure for the compositional process.

D. Search for variety

1. AA' and AB possibilities.

E. Urge toward unity

1. Iterative and reverting structures (AA is iterative; ABA, rondos are reverting).

Unit VI. Style

A. Relationship to human life

1. Style represents the way in which human beings work with materials available. The presence of a style enables critics to judge quality and helps the viewer or listener to categorize and order his experience. New possibilities are envisioned and styles become exhausted.

B. Nature

1. Styles evolve slowly and gradually. Although each composer may present unexpected new devices, there seem to be limits. Human beings can see only certain new experiences based on old experiences. The immediate progression from Mozart to Schoenberg would have been impossible.
2. A style breaks down when human beings tire of the new devices; saturation occurs, and norms are extended or discarded.

C. Organization

1. Some composers work in several styles in their lifetimes. Some find a personal style very early in their careers.
2. Pieces which exhibit similar tendencies are said to be in the same style. It is difficult to delimit a style.

D. Search for variety

1. Try to establish the norms for x composer's style. How does he deviate from his common practice?

E. Urge toward unity

1. Each piece actually represents a new style. Many compositions are, however, very closely related to predecessors in what they attempt to do.

Unit VII. Exemplars

The student will attempt to bring all of his previous knowledge to bear upon analyzing selected, short pieces. For example, Bach Anna Magdalena Book, Leopold Mozart Notebook for Wolfgang, Bartok Mikrokosmos, Schumann Album for the Young. Short pieces from Rameau, Handel, Corelli, Chopin, Schubert songs, non-Western pieces--all may be possible. An electronic piece might be included.

Unit VIII. Criticism

Criticism implies making value judgments. It is difficult to decide upon good and bad unless one is familiar with a wide sample of pieces. (The quality of instruments cannot be judged until one has played many.) Some examples of overly repetitious melodic lines and harmonic progressions can be played. Necessity of knowing historical/cultural context.

XXXXXX

Under the influence of the previous two music outlines, this art outline was suggested.

Art Outline

Unit II. Thrust

1. Elemental concept of lines: discussion of quality of line--straight or curved--to create emotion.
2. Discussion of the development of the quality of line from artistically elemental lines to more sophisticated use of line.
3. Rhythm and movement in lines; discussion of masterpieces of painting and sculpture, both ancient and modern.
4. A discussion of the elements of optical illusion and perspective.

Unit III. Space

1. Elemental concept of space: discussion of types of space such as open or enclosed space, two-dimensional or three-dimensional space, and the balance of space and treated surface.
2. Discussion of the concept of created space and blank space.
3. Concept of the use of space in Eastern and Western visual arts.
4. The importance of scale and proportion in composition.

Unit IV. Medium

1. Painting or drawing in black and white--discussion of charcoal, pencil, and sumi-e drawing.
2. Painting with color; discussion of crayons, chalk, water color, oil, colored paper, and plastics; the harmony of color.
3. Discussion of media in three-dimensional creations; the use of organic and non-organic materials.
4. Discussion of the use of lights in visual art including the photographic arts.

Unit V. Form

1. The painting of the human figure and the qualities of the portrait; discussion of artistic expression, the use of the human figure, and the composition involved in portraits.
2. The elements of composition in still life painting.
3. The elements of composition in landscapes and seascapes.
4. The function of particular forms in art.

Unit VI. Style

1. Decorative arts in the East and West through the centuries.
2. Simplicity of style in the art of the East and the West.
3. Major changes in the philosophy of art through the centuries which resulted in changes in the style of art.

In structuring an allied arts curriculum based on an elements approach, it is useful to determine what the arts have in common. The following paper discusses the principles common to the arts and then attempts to place one art (music) into the framework. Because of the differences among the arts, one-to-one relationships are not always possible. Nevertheless, within a long-range allied arts curriculum, time should probably be found for topics such as, "unity," "balance," and "meaning" in the arts.

The Place of Music in General Aesthetic Criteria*

Introduction. The purpose of this paper is to discuss the relationship between musical criteria and those employed in general aesthetics to encompass all the arts--visual as well as auditory. Examination of specific musical principles will distinguish between those which fall into a general aesthetic category, thereby relating music to the other arts, and those that do not--thus stamping music with its unique character.

Theorists such as Weitz[1] have noted that art is not subject to definition but must ever remain open for expansion. Nevertheless, for purposes of clarity, I will adopt Pepper's "Common Division and Classification of 'the arts',"[2] limiting the scope of the discussion to the "fine arts." Seven in number, these include:

1. Painting
2. Sculpture
3. Architecture
4. Music
5. Literature (including poetry)
6. Drama
7. Dance

Differences between the arts. Outwardly, the arts seem quite dissimilar. First, each art presents an individual means of expression of ideas: the visual arts--painting, sculpture, and architecture--formulate plastic or graphic ideas, using plastic elements (form, line, space, texture, and color); music deals with abstract musical ideas, expressed through types of sound; while literature and poetry employ verbal ideas, rendered by words (nouns, verbs, etc.).

Second, each art offers a different type of organization. Spatial organization is incorporated in painting (a two-dimensional art, which is capable of suggesting three dimensions), sculpture (a true three-dimensional art), and the drama (an art which augments the three dimensions with the fourth dimension of time). Temporal organization includes music (with its aural suggestion of space) and literature. Although painting is primarily associated with spatial organization, and literature with temporal organization, these arts also enjoy causal organization.

Third, the arts vary according to their psychological classifications--the manner in which each appeals to the five senses. Thus, two outstanding components of the visual arts (painting, sculpture, architecture, and, to a certain extent, drama and the dance) are *shape* and *color*. *Shape* includes voids; it comprises linear shape, surface shape, and solid shape (more commonly known as mass, or volume). *Color* denotes a combination of hue, of lightness and darkness (referred to as "value"), and saturation effects (small variations of color or shape, or of both color *and* shape). By comparison, the *auditory* arts (chiefly music) display traits not commonly associated with the visual arts: pitch, timbre, rhythm, consonance and dissonance, and loudness.

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*There is an outline of this paper in Chapter 8 of this report.

Fourth, a variety of developed components are peculiar to individual arts. Literature and the theatre are distinguished by their elements of plot, dialogue, and characterization. Pitch, developed linearly as melody, and vertically as harmony, denotes music. Drawing, modeling, tonality (regarding color), color itself, harmony (of shape and color), and perspective are all integral aspects of painting.

Fifth, each art features its own design and thematic relations. Architecture, for example, depends upon the repetition, variation, and contrast of solid masses, interior space, lines, surfaces, and textures for its impact. In music, themes are major building blocks; these are developed through the employment of melody, harmony, rhythm, and timbre. Literature, on the other hand, constructs from word-sound patterns: rhythm, rhyme, and assonance. Thematic organization of meanings is gained, once again, by repetition, by variation, and by contrast--but here, of suggested images and concepts.

Finally, the arts differ in their very modes of preservation: how they are passed on from one generation to the next. In the visual arts, the physical objects, themselves--some hundreds or even thousands of years old--are extant. With allowance for decay and for individual differences between viewers and epochs, these monuments are retained in their original state.

The method of preservation for literature, music, and drama, though, is somewhat more tenuous: these arts depend upon a *written* medium to remain in a culture. Unlike the visual arts, they rely upon multiple copies--the score, the book, the play--for dissemination. Furthermore, they require continual re-creation to retain their vitality. In the case of literature, a single, silent reader is sufficient. However, the act of reading is not only visual (in this way, literature is related to painting and to sculpture); it is also *symbolic*: like the musical score, the book represents mental images.

By comparison, a musical performance entails anywhere from one to a thousand performers (Mahler's *Eighth Symphony*); it is primarily an aural experience. While the presentation of a play is controlled by the script, in much the same way as a concert is dictated by the contents of the score, it nevertheless entails a significant difference which distinguishes the drama from both literature and from music: requiring greater contribution from the performers, the theatre engenders *visual*, as well as aural, characterization.

The dance is the most evanescent of the arts. Having no physical continuant equivalent to the musical score (except, in recent times, the movies), this art depends entirely upon cultural transmission for its continuation.

General aesthetic principles common to all the arts. Despite many enumerated differences, the plausibility of close relationships between the arts is indicated by "...a...generalized vocabulary which is used of any art...."[3] Sparshott lists a great many terms which are commonly used to refer to all of the arts:

1. Rhythm
2. Form
3. Beauty or ugliness
4. Success or failure
5. Masterpiece or pot-boiler
6. Original or derivative
7. Creative
8. Conventional
9. Civilized
10. Graceful
11. Ambitious

He notes that "...some of these terms extend beyond the sphere of what we should wish to call art /i.e., they are value judgments/, but together they delimit it fairly well. We cannot build much on this, since it may well be possible to mark off any range of human experience or activity, however arbitrarily chosen, by a select vocabulary thus ranging over it; but it is at least suggestive."[4]

Correspondence between the arts is by no means a new idea; it was "one of the leading aesthetic beliefs of the late nineteenth century...."[5] The Romantics theorized that "the arts are one because all the arts express the same underlying human nature and...the great spirit of the universe. Their apparent differences are only superficial."[6] This attitude led to the "translation of moods or images from one medium to another."[7] Whistler, for example, gave his paintings musical titles (Nocturne), and the French symbolist poets, with Mallarmé as their chief exponent, described music as "colored hearing" and "orchestrated verse." Debussy composed his Reflets dans l'eau for piano; contemporaneously, Monet was painting those reflections. Again, Debussy's Les sons et les parfums tournent dans l'air du soir (Preludes, Book II) was inspired by a line from Baudelaire's poem Harmonie du soir ("Les parfums, les couleurs, et les sons se répondent").

Citing the far more complex case of the ballet, The Afternoon of a Faun, Munro says, "It is impossible to understand any one art thoroughly... in isolation."[8] Premiered in 1912, this production entailed the work of seven different artists, creating over a span of 36 years: Mallarmé wrote the original poem, L'Après-Midi d'un Faune (1876); Manet did two separate sets of illustrations for the poem (1876, 1887); and Debussy composed the tone poem for orchestra (1894). In 1912, Nijinsky provided the choreography for the ballet, Bakst was responsible for the décor, costumes and setting, and Diaghileff supplied the direction and coordination of all factors. Aldous Huxley was the author of an English translation of the poem. In this work, then, we see the relationship among the arts in actual practice.

What, then, do the arts have in common? They share seven basic elements:

1. Subject (meaning)
2. Organization
3. Continuity (rhythm)
4. Form
5. Balance
6. Emphasis
7. Expressive materials

All art objects have a subject, or theme. The subject is treated according to its potentialities and limitations. It operates on the principle of selectivity; the subject can be the same (or similar) for various arts, but each art selects different aspects of the subject for emphasis or for elimination.

All art objects have organization. However, what is organized differs from art to art. Types of organization include: spatial organization (as in painting), temporal organization (as in music), and causal organization (as in literature).

All art objects display continuity: transition or sequence, produced by an increase or decrease in quality. Repetition and progression--a more dynamic form of continuity than exact repetition--are key concepts here. Continuity functions in four principal ways: (1) it emphasizes the object as the focal point; "it helps attract and hold attention by giving the object vitality and intensity";[9] (2) it imparts order to the object, thereby making it more comprehensible; (3) it may emphasize the object's basic idea; and (4) it leads to harmony (concordance of individual factors).

An alternate term, very often deployed in place of continuity, is rhythm. Referring both to spatial and to temporal relationships, rhythm is the repetition of emphasis at regular, or systematically varied, intervals. Art and nature supply endless examples of rhythm. A most obvious artistic rhythm is the continuity of the dance. Comparable to this are gradual dynamic changes in music (crescendo and decresendo), and minute gradations of color (gray to dull green to bright green) in painting. Irregular "beats" (meter) in poetry, rhythmic repetition of planes and masses in sculpture, and size progression from small to large in any of the visual arts provide other examples. In nature, rhythm exists in many shapes: it is clearly advanced by the repetition of waves to a peak.

All art objects reveal form, defined as "variety in unity." Synonyms are: design and pattern; theme and variations. Let us examine unity and variety separately.

A "theme" is an individual unit, or element, of an art object. Its return forms a pattern, thus lending cohesiveness to a work. Recurrent in all the arts as a "characteristic motive," and as an "idea," the theme is referred to as "melody" in music, as "color" in painting, as "shape" in painting, sculpture, and architecture, and as "phrase" in music, literature, and drama.

Contrast lends variety to an art work. An outstanding means is the employment of space (the opposite of mass). Corresponding elements in various arts are: silence in music and drama (temporal organization), and interiors--actual interiors in architecture and symbolic interiors in painting (spatial organization). Other means of variety are: the opposition of contrasting themes and the juxtaposition of conflicting themes.

All art objects employ balance. There are three main types of balance: symmetrical, asymmetrical, and radial. Symmetrical balance is sometimes designated formal or passive balance; its principal quality is a sense of the static. By comparison, asymmetrical balance, often called informal or active balance, suggests activity and movement. An extremely dynamic type of balance, it is associated with spontaneity. "Emphatic points are not so much dead stops placed in the center as pauses strategically located in a dynamic design."[10] Radial balance, in which all points radiate from a center, is relatively unimportant and is infrequently encountered.

All art objects incorporate emphasis. To emphasize is to hold and release attention by stress on some things. Three pairs of alternate terms commonly replace the word "emphasis." These are: dominance and subordinance; conflict and resolution; tension and release. Methods of dominance include: large size, bold shape, intense color, the use of unusual or unexpected objects or effects, and grouping to achieve dominance. In principle, dominant points should be limited to project maximum impact. However, this maxim is variable, according to the medium, i.e., a small medium, such as an etching or a prelude, needs few points of dominance, whereas a large medium, such as a mural or a symphony, demands more dominant points.

Finally, all art objects entail expressive materials: poetry, literature, and drama, for example, express verbal ideas through words (verbs, nouns, etc.); music expresses musical ideas through types of sounds; while painting, sculpture, and architecture express plastic or graphic ideas through plastic elements (form, line, space, texture, color).

How music fits into general aesthetic criteria. Music is part of the community of the arts, yet it maintains individuality. Music, on the one hand, shares a number of characteristics with other arts; on the other, it exhibits certain qualities which render it autonomous.

In music, arrival is an important and fundamental principle. Arrival is usually a form of release of tension; the two are alternate terms signifying the general aesthetic category of emphasis. Dominance by grouping (cadential formulae) is a frequent method to promote the feeling of relaxation. Three criteria for points of arrival are: (1) is the cadence well defined or obscure? (2) If the cadence is obscure, what are methods of disguise? (changes in meter, rhythm, dynamics, range), and (3) What is the frequency of occurrence of cadences?

Another specifically musical principle is that of movement. Rhythm, an alternate term for movement, is a fundamental organizational element in music and belongs in the general aesthetic category of continuity. Five components of movement are: pace (tempo), accent (emphasis), rhythm, meter, and the use of silence. They exemplify general concepts of repetition and progression; the two elements are responsible for music's temporal quality--its progression through time. These components meet functional requirements; they impose order upon a work; accent, for example, serves as a focal point, or series of points, for rhythmic organization.

Consonance and dissonance constitute twin aspects of a third musical principle, whose general category is emphasis. Working together, they provide essential dualities of motion and arrival, of tension and release. Appearing in varying degrees of saturation, they are essentially conventional denotations; "consonance," for example, is usually associated with the triad.

A fourth specifically musical principle is that of phrase structure. The phrase is an essential element to the general aesthetic category of form. Some concepts of phrase structure vital to formal structure are: length (duration), symmetry (or asymmetry), repetition (or lack of repetition), clarity of definition, and periodization (sectionalization).

Phrase structure also functions within the general aesthetic category of balance. In this case, the main concern is not so much with the individual phrase (as when phrase structure is a formal element) but with relationships between phrases. General observations on the role of symmetry versus asymmetry in the creation of movement hold true here (see the discussion of balance).

A final musical principle which clearly fits into a general aesthetic category is form. Form in music meets all the requirements of form, as used in a more universal aesthetic sense: it consists of "variety in unity"; and it is (literally) based on the recurrence of a "theme" (a principal organizing device in music). "Variation" may be applied to music both in a narrow and in a broad sense. Employed in a restricted manner, "theme and variations" implies, basically, either melodic or harmonic alteration. In wider usage, "variation" refers to change in a wide diversity of elements:

1. Alternation of schemes
2. Omission of a section
3. Orchestration
4. Articulation
5. Texture
6. Tonality
7. Sonority

8. Mood
9. Dynamics
10. Tempo
11. Range (registration)
12. Motion (either conjunct or disjunct)
13. Rhythm
14. Meter
15. Improvisation, in performance

Aspects of music which do not fit into general aesthetic criteria (including borderline cases). Three principles which do not fit into general aesthetic categories, but, rather, which seem idiomatic to music are: texture, qualities of sound, and harmonic action. These elements distinguish music from the other arts and determine its individuality.

Musical texture can be either homophonic (chordal, with emphasis on melody) or polyphonic (linear, tending toward equality of voices). Considerations of polyphonic texture take into account the number of "voices" involved in a composition, the degree of polarity between soprano and bass, and the use of counterpoint and imitation (the amount of independence of voices). In addition, texture may be further enriched by ornamentation.

Qualities of sound includes a number of features particularly characteristic of music: registration (high, medium, or low); articulation (staccato or legato); timbre, or color of instruments and voices; amount (thin or full); dynamics (loud or soft, with gradations in between); type of orchestration; quality (brilliant or dull); range (pitch range or dynamic range); contrast; and homogeneity (blend). Although it is possible that a term such as registration could be applied to the drama, or articulation to a painting, these concepts are so intimately bound up with sound--the principal building block of music--that one would be hard pressed to consider them universal to all the arts. Together with texture, qualities of sound might be assigned to the broad category of expressive materials.

The whole problem of whether music is autonomous or related to a large circle of arts is summarized in consideration of the principle of harmonic action. Some aspects of this concept seem purely musical: key feeling (strong or weak), harmonic structure and vocabulary, and the use of the cadence to define tonality. Other aspects of harmonic action, however, can be related to general aesthetic categories.

When a cadence defines the phrase, or serves to release tension, rather than to delineate a tonality, we are concerned with arrival (in music), and, as we have noted, with emphasis (in general terms). If harmonic action is employed for the sake of coloration, it falls into the specific musical niche of qualities of sound, and, possibly, belongs under the heading of expressive materials, on the general level. On the other hand, if harmonic action creates tension, this is equivalent to musical dissonance--or emphasis, in general terms. Finally, if we have the choice of melodic or chordal harmonic action, we are then considering texture in music, which, as we have seen, is a possible facet of expressive materials.

Footnotes

1. Morris Weitz, "The Role of Theory in Aesthetics," from The Journal of Aesthetics and Art Criticism, Vol. XV, 1956, reprinted in: Melvin Rader, Ed., A Modern Book of Esthetics, Third Edition (New York: Holt, Rinehart, and Winston, 1966), p. 200.

2. Stephen C. Pepper, The Basis of Criticism in the Arts (Cambridge, Massachusets: Harvard University Press, 1956), p. 150.

3. F. E. Sparshott, The Structure of Aesthetics (London: Routledge and Kegan Paul, 1963), p. 106.

4. Ibid., p. 106.

5. Thomas Munro, Toward Science in Aesthetics (New York: The Liberal Arts Press, 1956), p. 344.

6. Ibid., pp. 343-344.

7. Ibid., p. 344.

8. Ibid., p. 342.

9. Ray Faulkner, Edwin Ziegfeld, and Gerald Hill, Art Today, Third Edition (New York: Henry Holt and Company, 1956), p. 374.

10. Ibid., p. 369.

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Note. The author of the preceding paper has distinguished seven principles common to the arts. All arts:

1. Have a subject or theme (meaning).
2. Organize something (space, time, cause).
3. Display continuity (rhythm, repetition, progression).
4. Reveal form (variety in unity).
5. Employ balance.
6. Incorporate emphasis (tension/release, dominance/subordination).
7. Entail expressive materials (verbal, auditory, visual media).

The various arts are considered in relation to these principles, and subcategories are distinguished. The term "function" might be added to the list, but the intent is to concentrate primarily on the art object itself rather than on its relationship to outside events. It seems possible to reduce the list of seven to four. Continuity results from any attempt at organization. Balance and emphasis appear to be aspects of formal pattern. The list might be restated, with an Aristotelian bent, as follows. All arts:

1. Have a subject or theme (meaning).
2. Organize something (the necessary aspects of existence (space and time).
3. Reveal form (an aspect of individual essence).
4. Entail expressive materials (an aspect of individual essence).

These categories suggest that teaching related arts might be organized around extra-artistic import (No. 1), elements (No. 2), form (No. 3), and medium (No. 4).

In addition to the seven arts considered by the author of the paper, film should be included.

MUSICAL TOPICS THAT ARE NOT LIKELY TO BE DISCUSSED WITH THE EXEMPLAR APPROACH

There are many important topics and musical concepts that may be missed if an exemplar approach is adopted as the only approach in the later grades. It is conceivable that they might be related to the study of exemplars, for example, by the inclusion of occasional class sessions which bring together the array of concepts gained in the study of each exemplar. However, it is probably easier to teach most of these topics and concepts independently.

The following is a list of topics and concepts that might merit inclusion in a K-12 general music curriculum, but which probably need to be taught independently of the exemplar approach. The list has been divided into the following sections:

I. Music in Culture

    A. Use
    B. Function
    C. Performance practice
    D. Miscellaneous

II. Media

    A. Instruments
    B. Singing styles

III. Elements

    A. Rhythm
    B. Melody
    C. Harmony
    D. Texture
    E. Form

IV. History

V. Professions

    A. Musicology
    B. Music education

VI. Notation

VII. Quality of Performance

VIII. Ability to Perform

I. Music in culture.

A. Use.

1. Variety of ways in which music is used in culture.
    a. Accompanying daily activities--work (boat paddling, grain grinding, house building, carrying goods, fishing, hunting, harvesting); message transmission; relaxation; background.
    b. Accompanying institutional activities--social (birth, lullabies, naming, puberty, love, marriage, funeral, games, parties, clan events, sports, parades, banquets, subculture activities, boasting, obscene, insulting); political (investiture, patriotic, protest, war, civic ceremony); educational (school songs, therapy).
    c. Accompanying religious activities--prayer, cults, curing, invocation, legend, epic.
    d. Aesthetic--concert; chamber works for enjoyment of performers; leisure.
2. Uses among a specific group, for example, the Flathead Indians. Alan Merriam has distinguished 14 major situations plus subdivisions and has recently prepared a comprehensive study entitled Ethnomusicology of the Flathead Indians.
3. A specific use traced in various cultures, for example, lullabies of the world. See Folkways recording FE4511. Do all lullabies have certain stylistic features in common? Or compare musical contests in Eskimo culture (drum contests) to contests in the United States (public school solo and ensemble contests).
4. Methods of diffusion of music in society (oral, written, tape recordings, radio, television, movies, log drums).
5. A particular genre as a sociological phenomenon, for example, opera as mass entertainment (Italy), big business (nineteenth-century France), and as status symbol (United States).
6. Music as property. Who owns a work? In some cultures, only particular individuals or groups are allowed to perform certain songs. The copyright laws in western cultures.
7. Limitations which use places upon style, for example, dances require insistent meter.

B. Function.

1. Music as symbol-making behavior. Man's need to create events outside himself. Striving for ineffable form. Suzanne Langer's theories.
2. Music as escape. Substitute for success in real world. Desire for self-immolation in nineteenth century (Wagner) and desire for oblivion in twentieth century (rock 'n' roll).
3. Music as catharsis. Need for expenditure of emotion.
4. Music as energizer of mass emotions. Crowds; audience psychology.

5. Music as virtuoso display.
6. Importance of perfect performances. In some cultures, minor deviations (errors) in the performance of ritual music nullify the value of the ceremony.
7. Synesthesia. Music and colors or shapes. Scriabin's experiments.
8. Limitations of human aural perception in pitch and duration. Milton Babbitt's studies. Physiological effects of music.

C. Performance practice.

1. The effect of performance conditions upon the sound of the music. Sound varies from indoors to outdoors. Pieces played in eighteenth-century drawing rooms, sparsely furnished, sound differently in twentieth-century rooms and concert halls. Weather effects pitch.
2. Importance of iconography in reconstructing performance situations of the past. Renaissance paintings often show instruments carefully drawn.
3. Problems encountered in notating previously performed music (descriptive notation). Western system is barely adequate for notating the music of nonliterate and folk cultures. See Bartok's solutions. Note the lack of conformity between published transcriptions of jazz works and recordings. Electronic transcription devices (Seeger's melograph). Monochord for measuring intervals.
4. Communal participation (Africa) compared to the spectator phenomenon (western cultures).
5. Rehearsal procedures in nonwestern and western cultures.
6. Various tuning systems (nonwestern, quarter-tone, mean-tone, well-tempered).
7. Tuning problems in pieces requiring both voices and instruments.
8. Standards of pitch in various centuries and for various genres.
9. Notational systems.
10. Problems of arranging and transcribing music from one medium to another.
11. Recording processes and equipment (early cylinders, microphones, tape recorders, record players).

D. Miscellaneous.

1. Determination of musical areas. Kulturkreis theory. See Bruno Nettl's North American Indian Musical Styles.
2. Acculturative process. Receptivity of cultures to outside musical stimuli. Colonialism in Madagascar. Ancient Roman wholesale adoption of Greek music.
3. Syncretism. Blending of elements in acculturation. Which features of the two musics survive? New World Negro music and Southern white folk music. Haiti.
4. Influence of art music on popular music. Gesunkenes kulturgut theory.

5. How various cultures distinguish between music and nonmusic. See Alan Merriam's The Anthropology of Music.
6. How music spreads. Influence of Far Eastern music on North American Indian style.
7. Changes in folk songs which migrate from one culture to another. See D. W. Wilgus' studies of European folk music.
8. How much deviation in renditions of pieces does a culture permit before two different pieces are distinguished? A Beethoven symphony played at various tempos is the same "piece" regardless of the deviations. In some cultures, however, tempo deviations might constitute grounds for distinguishing different pieces.
9. Attitudes toward composition. American Indian vision quest, medieval additive process, East Central European transposition process, Handel's borrowings, contrafacta.
10. Importance of field trips in studying most musics.
11. Influence of tone languages upon musical compositions. Ibo language influences melodic contour of Ibo songs.
12. Measurement of achievement in music. Discovering talent.
13. Status of professional musicians in various societies. Preparation of professionals. Formal training. Subsidy (private, communal, governmental). Musical organizations (professional). Journals.

II. Media.

A. Instruments.

1. Possibilities for categorizing the instruments of the world--by size, weight, shape, range, volume, material, method of tone production, geographical provenance, historical appearance, or use in culture. The Sachs--von Hornbostel scheme of classification.
2. Idiophones--sticks, rattles, bells, gongs, sansa, jews harp, music box, glass harmonica.
3. Membranophones--drums, kazoo.
4. Chordophones--zithers, lyres, lutes, harps; musical bow, vina, sitar, ud, shamisen, koto, violin.
5. Aerophones--flutes, recorders, oboes, clarinets, trumpets, horns, panpipes, bull roarer.
6. Electrophones--theremin, computer, tape recorder, synthesizer.
7. Small ensembles--vina/tabla; musical bow/drum; trios; quartets.
8. Large ensembles--gamelan (Java and Bali); symphony orchestra; concert band; dance band; percussion ensemble (Thailand); xylophone orchestra (Chopi).
9. Unusual combinations of instruments. For western music, see Gardner Read's Thesaurus of Orchestral Devices.
10. Special techniques--vibrato, double tonguing, half-holing, spiccato bowing.
11. Acoustical effects of doubling: Twice as many instruments do not produce twice the volume. Other elementary facts in the field of acoustics.

12. The professions of instrument manufacture, repair, and preservation.
13. Famous performers on various instruments.

B. Singing styles.

1. The major world singing styles distinguished by Alan Lomax and the cantometrics project.
2. Difficulty of distinguishing sex or age of singers merely by listening to vocal quality.
3. Vocal play, for example, among various African tribes.
4. Animal sounds, natural sounds, and industrial sounds compared to human sounds.
5. Vocal ranges.
6. Small vocal ensembles.
7. Large vocal ensembles (Polynesian choral singing).
8. Vocal quality as an aid in the determination of musical stylistic areas. The presence of the same vocal quality in certain noncontiguous geographical areas implies previous culture contacts.
9. Famous singers.

III. Elements.

A. Rhythm.

1. Some music is not organized into beats, for example, much electronic music and musique concrète.
2. Various rhythms are associated with specific dances.
3. Comparison of rhythmic sense in J. C. Bach, Haydn, and Mozart. See Edward Lowinsky "On Mozart's Rhythm," The Creative World of Mozart, New York: Norton, 1963.
4. Large-scale rhythmic gestures. Beethoven.
5. Simultaneous meters and tempi. Ives.
6. Rhythmic complexity of African music. Alan Merriam at Northwestern has a tape which isolates the individual parts in an African piece.
7. Gradual intensification of rhythmic activity in Indian music.
8. Rhythm and words. Influence of text, for example, in Monteverdi madrigals.
9. Curt Sachs, Rhythm and Tempo, New York: Norton, 1953.
10. Unsolved rhythmic problems, for example, Gregorian Chant, troubadour/trouvere, and Renaissance dances. (See Putnam Aldrich, Rhythm in Seventeenth-Century Italian Monody.)
11. Mieczyslaw Kolinski's studies of tempo.
12. The presence of many short note values creates a horizontal clutter similar to the clutter of objects in pictorial space (horror vacui in the Renaissance).

B. Melody.

1. Any sound is potentially useful. See R. Murray Schafer's Ear Cleaning. The Nonesuch Guide to Electronic Music is an

album of two recordings which gives examples of various kinds of electronically generated sound. Milton Babbitt's experiment with the limits of perception.

2. All horizontal lines of pitch can be considered melodies. The melody is not confined to soprano parts. Some composers are anxious to create interesting inner parts and bass lines.
3. Melodic tones available to a composer constitute the tonal system of the composer's culture. Not all such tones appear in every piece.
4. Wide variety of tonal systems in world music.
5. Some melodies are easily divisible into sections, others are not. Sometimes, one type predominates in a style or in a culture.
6. Transposition is an important melodic device. Czech folk tunes, for example, present the same melody at various levels of transposition.
7. Dependence of melody upon language, for example, in French music. French melodic lines move in a limited range because of the nasality of the language. Italian melodies span wide ranges because of the prevalence of open vowels in the language. Ibo, a tone language, sets limitations.
8. Mieczyslaw Kolinski's methods of melodic analysis. See "The Structure of Melodic Movement--A New Method of Analysis" (revised version)in Studies in Ethnomusicology, Vol. II, New York: Oak Publications, 1965. Also his "Classification of Tonal Structures" in Vol. I of the above.
9. Bence Szabolcsi's A History of Melody, New York: St. Martin's Press, 1965. Melodic preferences in various cultures and periods.
10. History of stylized ornamentation devices.
11. The human mind tends to fill in large melodic skips, for example, melodies which skip upward usually turn downward. Pentatonic scale precedes diatonic scale historically.
12. Emphasis on intricate melodic patterns in Asian cultures. Demonstration of the great complexity of unharmonized melodies.

C. Harmony.

1. Some cultures do not think in terms of harmony. Rather, harmony is the result of counterpoint. Most western music has given harmony a place of prominence.
2. Importance of harmony in recitatives.
3. Harmony in Russian music. See Gerald Abraham's studies.
4. The rate at which harmonies change (harmonic rhythm) should be analyzed in various works. Long passages of frenetic activity may merely be prolongations of one chord (Schenker--structure vs. prolongation).
5. The demand for resolution of different chords varies from style to style.

D. Texture.

1. Sparsity and density of texture can be discussed in relation to other elements. See, for example, development section of the last movement of Mozart's Symphony No. 40 for clear textural changes at crucial harmonic points. This is analyzed by Hans T. David in "Mozartean Modulations," The Creative World of Mozart, New York: Norton, 1963.
2. Twentieth-century composers have explored varied textures in the desire to create a feeling of space in music.

E. Form.

1. Three possibilities of relationship between two successive parts--AA; AA'; AB (repetition, variation, and contrast). This is true at any level (motive, phrase, section). There is a continuum from exact repetition to total contrast.
2. Repetition forms:

   a. Litany form (AA...). The simplest possible structure--continual repetition, for example, play/party songs.
   b. Strophic songs (AA...) at a larger level, Schubert's Das Wandern, Hopkinson's A Toast.

3. Variation forms:

   a. Chain (A A' A"...).
   b. Melodic variations (theme and variations)--Byrd Carman's Whistle; Beethoven Symphony No. 7, second movement.
   c. Drone--Ravel Gaspard de la Nuit ("Le Gibet"); Chopin Berceuse, Op. 59.
   d. Ground bass--Purcell "Dido's Lament" from Dido and Aeneas; Stravinsky L'histoire du Soldat; Britten Peter Grimes.
   e. Passacaglia--Bach Passacaglia and Fugue in C Minor; Britten Op. 33b.
   f. Chaconne (chordal)--popular and jazz pieces over repeated progressions; Beethoven 32 Variations in C Minor (piano); Brahms Symphony No. 4, fourth movement.
   g. Transposition (AA'A)--Schumann Album for the Young, No. 8, Cheremis folk songs.

4. Contrasting forms:

   a. Binary (AB)--Chopin Prelude, Op. 24, No. 7; Rameau Pièces de Clavecin.
   b. Binary with one half repeated (AAB-bar; ABB)--Eg. (AAB) minnesinger songs, troubadour canzo form; Wagner opera sections; (ABB) Chopin Prelude Op. 24, No. 20.

5. Reverting form. Reverting forms return to opening material after regression.

   a. Small-scale ternary (ABA)--Eg. Tschaikovsky Nutcracker Suite, Trepak; Hindemith Kleine Kammermusik, second movement; modified strophic songs.

b. Combination binary-ternary (A:|| BA :||) ("rounded binary"). Although there are two halves, the second half contains much A material. Eg. Bach Notebook for Anna Magdalena Bach, Minuet in G.
c. Medium-scale ternary (DaCapo)--Eg. Da Capo arias; minuet and trio; arc forms.
d. Large-scale ternary--Eg. Sonata allegro. Eg., Haydn Symphony No. 88; Mozart Symphony No. 40; Beethoven String Quartet Op. 18, No. 4, first movement; Schubert C Major Quintet, Op. 163, first movement; Beethoven Trio, Op. 87, first movement.
e. Refrain (several digressions)--Eg., rondeau; virelai; rondo; some concerti grossi.

6. The interaction of events in a work is similar to the kaleidoscopic nature of human affairs.
7. The human mind imposes gestalten (patterns) upon even the most random music. The search for order and meaning in life finds an analogue in the search for patterns in music.
8. Rounds, canons, and fugues are styles of writing in which the same line is presented in a variety of spatial contexts.
9. When items reappear in a piece, they cause the listener to view past events in a new way. Judgments are withheld until the termination of the piece. Rehearings result in further revaluations.
10. Medieval composers created new works by adding parts to pre-existent works. This displays an interest in vertical formal relationships.
11. Leonard Meyer, Emotion and Meaning in Music.

IV. History.

1. Is it possible to observe modern primitive music and infer that Western European ancient music sounded similar? Refer to the surmises of Curt Sachs, Wellsprings of Music.
2. Medieval and Renaissance theoretical treatises provide us with information about types of music sung in churches. Very little vital information is available about such genres as early dances. Most "popular music" in history has disappeared.
3. The study of nonwestern music can be only partially chronological at the present time. High art cultures--India, Japan, China--can be approached chronologically. However, the music of most countries must be approached by media and genre.
4. Summary of features of major styles in western musical history.
5. Many of our ideas about styles are clichés that are overturned by future research. For example, new pieces are unearthed. Are our definitions of classical period style applicable to the French symphonists of the period or just to the Viennese?

V. Professions. As part of a general music course, the student should acquire some idea of what musicians do. Generally speaking, they are involved in four major areas of activity: composition, performance, musicology, and music education. Compositional techniques will, of course, be discussed in analysis of exemplars. The role of the composer in society is a topic under I. Music in Culture (part d). Performance is also considered elsewhere (sections VII and VIII of this paper). In this section (V), we will consider what it is the general student should know about musicology and music education.

A. Musicology. The history of musicology has thus far consisted primarily in editing individual works, gathering together the complete works of an individual composer, providing bibliographies of materials, writing biographies, and summing up all of the above in encyclopedias and monographs of all sorts. Attempts have been made to describe the major styles in musical history of the west, but some current conclusions must remain tentative while so much music is still being unearthed. It is impossible, for example, to obtain a clear picture of the many crosscurrents of influence in the mideighteenth century. Major problems in transcription of notational systems remain, and the exact dating of works is still very incomplete.

The student should acquire an understanding of how the musicologist works. He should become familiar on an elementary level with current scholarly research techniques and activities. Knowledge about methodology in the field is at least as important as learning stylistic clichés, many of which will be outdated as soon as they are learned.

1. Musicologists make use of theory, biography, paleography, acoustics, studies in performance practice, aesthetics, organology, foreign languages, and bibliography. Their findings are not only ends in themselves but also means to greater understanding of the history of ideas and cultural history.
2. Given a certain piece, for example, Handel Oboe Concerto in G Minor, which has been analyzed in Chapter 8 of this report, what else does one want to find out about it? For example, one wants to know how many other pieces Handel wrote, when and how Handel lived, what his contemporaries thought about him, what modern scholars think about him, the nature of the music of his contemporaries, performance conditions surrounding productions of his work, and genuineness of the work in question.
3. Biographical techniques. What can the scholar use to reconstruct a life? Birth, marriage, health certificates, wills, payroll records, letters to and from, references to a composer in other works, programs, and handbills. Sample attempts at discovering a composer's movements for a several year period. Knowledge of biography is also a means to dating works.
4. Provenance of music. Who knew the composer's music? A large public? A court? Church members? How did it circulate (manuscripts, printed, recorded)? Need to know population figures of the time.

5. Contemporary criticism. What opinions did the composer's contemporaries hold regarding his music? Was he popular? How much interest did his work generate?
6. Dating of manuscripts. When a manuscript is discovered, how do we determine its age? Paleographic techniques, for example, watermarks, staff lining, writing materials, special practices. Once the manuscript is dated, how do we know that it contains music of its own time or previous times?
7. Manuscript construction. Techniques of copyists. Fascicle construction. Binding. Recto-verso numbering.
8. Sixteenth-century musical printing. Techniques of Petrucci and others.
9. Modern music printing techniques. Quality of paper. Methods of color printing. Musical typewriters and other special equipment. Costs of printing musical examples.
10. Printed editions. The practices of early publishers. Number of copies per print. Methods of sale. Subscription. Difficulty of dating. Pirating practices. Eighteenth-century practice in which "Op. 1" refers to each publisher's first issue.
11. Collation of texts. Collating machines.
12. Concordances. How does one gather together all appearances of a piece? Notational similarities as an aid. Published concordances and their problems.
13. Editing a piece. Necessity of concordances. Ornamentation and improvisation problems. Notational and scribal problems. Listing of variants.
14. Autographs. Examples of composers' handwriting as aids in establishing authenticity.
15. Facsimiles. In book form, on microfilm, on microcards. Microfilm and microcard readers--their operation and expense.
16. Complete editions. Survey of the attempts to gather all of a composer's works in one place. Partial list in Lincoln Spiess' Historical Musicology. The Haydn edition problems. Spurious works.
17. Survey of the major attempts to gather together the music of a nation, genre, style, etc. Indexes to anthologies.
18. Modern opinions about a composer. What is the current critical opinion? Necessity of consulting many sources, especially journals. Journal indices. The Music Index.
19. RILM project.
20. RISM project. The current attempt to list all sources available in the world. Lists of music libraries contacted.
21. Preservation techniques. How are early manuscripts and printed editions cared for?
22. Die Musik in Geschichte und Gegenwart. How this encyclopedia can be used by students who do not read German. Format. Abbreviations. Worldwide solicitation of contributions. Comparison to other works such as Grove's Dictionary of Music and Musicians, fifth edition.
23. Special reference works. Apel, Harvard Dictionary of Music; Baker's Biographical Dictionary of Musicians; Schwann Catalog.

B. Music education. The student should also be given an idea of the concerns of music educators.

1. Status of music education in public schools of the United States. K-6 program. One semester junior high school general music course. Performance groups in high school.
2. Attempts to relate community and school performance groups.
3. Current emphasis on the development of long-range general music/music appreciation courses.
4. Comparative music education. A brief look at music education in other parts of the world.
5. Research activities of music educators. Difficulties of experimental research in the schools.
6. Materials available--song series, appreciation books, other important books in the field.
7. Research on talent and musicality. Music psychology.
8. Choosing an instrument for beginners. Choosing brands of instruments.
9. The music industry and its products.
10. Conservatories and music schools. Sample curricula. What majoring in music entails.

VI. Notation. One of the major questions facing a music curriculum developer at any grade level is "how well should the student be able to read music?" For example, in college appreciation courses, which last for only a semester or two, the decision is usually made to teach "by ear." However, with the advent of programed materials, the ability to read music may be a feasible requirement for these college courses.

The developer of a K-12 curriculum also faces the problem. While it appears obvious that students should learn to read music somewhere in the early grades, two problems remain. First, how well must the student be able to read it? One-line scores? Quartets? Should he be able to follow a full orchestra score? Second, how should it be taught? Singing? Playing instruments? Visually? The answers to these questions affect the entire K-12 music curriculum. If, for example, a low level of competency is accepted, how can complex exemplars be analyzed? If performance is the method of learning to read notation, how well should students learn to play or sing?

The following are important ideas about notation, and suggestions for student abilities with the primary western notational system.

1. Purpose of notation. Notation has two purposes--descriptive and prescriptive. In either case, only a limited amount of tonal activity can be represented. Descriptive--transcribed for study. Prescriptive--intended for performance to sing or play from.
2. Variety of notational systems. A rapid look at several ways of capturing the tonal image--Gregorian neumes, early medieval square notation, Chinese notation, African music transcription, nineteenth-century "common" score, electronic music graph.

3. Look at some older western systems, for example, white mensural notation, fourteenth-century Italian notation. Some are easier to learn than others.
4. Controversies concerning notational systems, for example, the late twelfth-century W_1, W_2, and F manuscripts.
5. Observe that even in nineteenth-century scores, there are occasional notational problems, for example, neglect in naming instruments in orchestral scores.
6. Following one-line scores. Test by stopping the piece and asking the student for identification of the stopping point.
7. Following two-line scores where one line sustains, the other moves more rapidly.
8. Following a score which requires looking back and forth, for example, a minuet from Bach, Notebook for Anna Magdalena Bach.
9. Following a contrapuntal string quartet.
10. Following an orchestral score which is primarily homophonic.
11. Following a contrapuntal orchestral score.
12. Learning to read a contemporary score, primarily a graph.
13. Learning to read a contemporary score which utilizes new symbols.
14. Students construct their own notational system.

VII. Quality of performance. A significant portion of the lives of many musicians is spent in performing the works of others. This re-creative activity is worthy of a lifetime effort. The ability to interpret requires technical excellence and familiarity with musical styles. The interpreter must develop feeling for tension-building and release in the works which he seeks to present. The student who attempts to evaluate such ventures and distinguish good performances from bad must train himself for that purpose.

1. Listen to two performances of same work. Discuss merits. One should be obviously good; other noticeably bad. Good performances consist in technical perfection, a vital tempo, rhythmic accuracy, dynamics for building tension and release, delineation of phrases, and balance among parts.
2. Awareness of climax points. A great deal of music, particularly pieces in classical style, builds tension by crescendo toward an important point. Appoggiaturas often represent high points of arrival. Proper interpretation often entails crescendo to appoggiaturas and diminuendo away from them. Increasing intensity also frequently occurs before cadence points.
3. Necessity of proper tempo. Many conductors violate the composer's use of harmonic rhythm by choosing an improper tempo. Some conductors proceed at too slow a pace and the harmonic rhythm does not change rapidly enough. Our attention is focused inordinately upon the moment, and we miss the thrill of harmonic progressions. Others proceed at too rapid a pace and prevent the savoring of specific chords and contrapuntal ingenuities.
4. Necessity of rhythmic accuracy. Proper relationships among parts do not emerge when performers are allowed to distort rhythm.

5. Avoidance of momentary nuances in favor of the "line." The most common interpretive flaw is that which emphasizes isolated notes or chords by lengthening or accenting them in ignorance of the progress of the total phrase. The art of interpretation rests on the ability to find the large phrase units and to convey motion on the phrase level and beyond. This entails the ability to hear points of arrival and to relate everything to the goal of the passage. Poor performers make arbitrary use of rubato.
6. Necessity of virtuosity. Outstanding performances often call for technical agility. The student should be familiar with virtuoso possibilities of various instruments and the human voice.
7. Control of tone quality. The difficulty of maintaining control of long, lyrical passages should be demonstrated. Breathing problems.
8. Proper equipment. Many performances remain inadequate because the wrong instrument was chosen. The search for the authentic instrument is a musicological problem, but has relevance here, for example, a Baroque solo sonata for flute, cello, and harpsichord. The use of a modern flute with an eighteenth-century cello and harpsichord creates a balance problem. The use of piano in place of harpsichord ruins intricate relationships.
9. Piano-harpsichord-clavichord controversy. Studies concerning the proper performance of Bach's The Well-Tempered Clavier. The advantages of piano in bringing contrapuntal manipulation to the fore, despite its lack of authenticity.
10. Problem of re-creation of genuine performance conditions. How the sound of the music is influenced by furniture or carpeting, for example, A piece performed under several different conditions.
11. The impossibility of re-creating the genuine situation. Despite occasional successes in bringing together proper instrument and suitable surroundings, no two audiences ever experience a piece in the same way. No situation can ever be duplicated. This is particularly true when audiences are separated by centuries. A twentieth century audience knows a great deal of music that followed the eighteenth century piece. How can it hear the piece with the same ears?
12. Desirability of live performance. The visual aspect of pieces. Recordings of pieces which were originally intended for live performance only present part of the experience. For example, hear a short piece and then see it performed. Compare reactions. The necessity of the visual is particularly acute in virtuoso works.
13. Pieces intended for recorded listening. Reaction to works created explicitly for tape.
14. Audience psychology. How performers create rapport with audiences. Audience size. The personality of the performer in relation to the style of music being played.
15. Relation of musical styles to performing environments. Martial music outdoors. Jazz in small rooms. Chamber work

in which players sit very close to the audience. Works performed at a distance, for example, large performing forces.

16. Experiments with sound and the environment, for example, rooms which react musically to the motions of the occupants.
17. Audience participation. Works, for example, theater pieces, patriotic songs, which call for the participation of "observers."
18. Rehearsal procedures. What do chamber players talk about when they rehearse? How are controversies resolved? Rehearse a group in class.
19. The necessity of altering printed expression marks. Composers themselves fail to understand the import of their phrases. Necessity of adding innumerable crescendo/diminuendo markings and changing what is there for phrasing and balance purposes.
20. Role of conductor of small ensembles:

    a. How balance is achieved in string quartet, clarinet quartet, woodwind quintet. The student should be provided with aural examples of satisfactory and unsatisfactory examples of balance.
    b. Problems in rhythmic coordination. Difficulties of each player fitting his rhythmic figures into the general flow.
    c. Arbiter of phrasing. Decisions concerning dynamics and subtle variations from strict tempo. The astonishing lack of suggestions given by most scores.
    d. Distance from group. Players actively involved in their own parts cannot hear errors of others. In addition, the conductor is placed spatially in a quasi-audience situation and hears the tonal fabric better than players immersed in the sound.

21. Role of conductor of large ensembles:

    a. Necessity for players to see one beat. Coordinating instruments on opposite sides of group. Instruments further removed play behind the beat.
    b. Difficulty of hearing errors. Enormous problems of balance.
    c. Difficulty of correcting wrongly chosen tempos.

22. Psychology of ensembles. Studies in friendship complexes. Large groups and brotherhood feelings.
23. Conducting laboratory sessions. Practice in conducting works with fellow students in which many conceivable problems are encountered. Recorder playing students could conduct recorder ensembles and address themselves to fingering problems as well as the usual conducting problems. Perhaps students can lead the class in singing. How much conducting ability does a student need to develop in a K-12 program?
24. Discussion of works in conducting. Many comments on conducting by noted composers and conductors gathered together in Carl Bamberger (Ed.), The Conductor's Art.

25. Conducting special groups. How does one deal with the mentally retarded? Music therapists and their work with group performance. How does one deal with performing groups of preschool children? Field trips.

VIII. Ability to perform. Perhaps the most important problem facing the K-12 music curriculum developer is "how much performance ability does the student need?" Younger students, in particular, will be unable to concentrate on listening and analysis exclusively. Even staunch advocates of the analytical exemplar approach have seen the need for "doing" and concrete involvement. If performance is included in the long-range program, one major question presents itself. Should the student learn to sing and play only those pieces which are being used for listening and analysis, or should he spend some time developing his skills through drill? That is to say, are analysis and performance to be continually interrelated, or is there room for class lessons in singing or on an instrument? Obviously, if performance is included at all, there will have to be a few lessons devoted to elementary techniques of singing or playing for their own sake. But the major problem comes after this. Once the basic skills are mastered, do we have six weeks of listening, six weeks of playing, and alternate from one to the other, or do we integrate the two?

Do we want the graduate of the K-12 program to be able to carry a part in a moderately difficult madrigal? To be able to play by ear? To improvise? If so, continual integration with listening and analysis may detract from the achievement of this objective. How much traditional sightsinging and ear training are desirable in a K-12 program? If playing an instrument is important, should it be recorder, piano, guitar? Should the Orff and/or Kodaly approaches be the guiding forces for the first six or seven years? Should performance be dropped in favor of listening and history in junior high school, or should students continue to develop their performance skills until they graduate from high school? These are difficult questions.

The following is a working list of pieces to be considered for a K-12 program (in class and outside listening).

Working List of Music Exemplars

Adam de la Halle (c. 1240-1287). Rondeaux (selections).
Le jeu de Robin et Marion.

Albeniz, Isaac (1860-1909). Iberia (12 pieces for piano in four books).

Albinoni, Tomaso (1671-1750).
Concerto a cinque in d minor, Op. 5, No. 7.
Concerto in D major for Oboe and Orchestra, Op. 7, No. 6.
Concerto in C major for Oboe and Orchestra, Op. 7, No. 12.
Concerto in A major for Violin and Orchestra, Op. 9, No. 4.

Alfonso el Sabio (1221-1284). Cantigas de Santa Maria.

Alkan, Charles-Henri (1813-1888). Le festin d'Esope (No. 12 of Douze études dans les tons mineurs, Op. 39 for piano).

Arne, Thomas (1710-1778). Comus (masque).

Arthuys. The Veil of Orpheus (from Panorama of Musique Concrète).

Bach, Carl Philipp Emanuel (1714-1788). Sonatas for Flute and Harpsichord (11).
"Prussian" Sonatas for Piano.
"Wurtemburg" Sonatas for Piano.
Essay Sonatas for Piano.
Magnificat.
Concerto in d minor for Flute and Strings.
Sonata in b minor for Piano.
Fantasia in Eb for Piano.
Symphony No. 1.
Symphony No. 3.

Bach, Johann Christian (1735-1782). Overture to Lucio Silla (Sinfonia in Bb).
Symphony, Op. 18, No. 2.
Symphony, Op. 18, No. 4.
Keyboard Sonata.

Bach, Johann Sebastian (1685-1750). Anna Magdalena Book, S. Anh. 11 3/32.
Brandenburg Concerto No. 1.
Brandenburg Concerto No. 2.
Brandenburg Concerto No. 3.
Brandenburg Concerto No. 4.
Brandenburg Concerto No. 5.
Brandenburg Concerto No. 6.
Choral Variations on "Von Himmel Hoch" for Organ, S.769.
Cantata No. 4, "Christ lag in Todesbanden" (Christ Lay in the Bonds of Death).
Cantata No. 80, "Ein feste Burg ist unser Gott" (A Mighty Fortress is Our God).

Cantata No. 140, "Wachet auf" (Sleepers, Awake).
Cantata No. 161, "Komm, du Süsse Todesstunde."
Cantata No. 201, "Phoebus and Pan" (secular).
Cantata No. 202, "Weichet nur" (Wedding cantata) (secular).
Cantata No. 211, "Coffee Cantata" (secular).
Cantata No. 212, "Peasant Cantata" (secular).
Chromatic Fantasia and Fugue in d minor, BWV 903 for clavier.
Double Concerto in d minor for Two Violins, Strings, and Continuo, S.1043.
English Suites, S.806/811.
French Suites, S.812/817.
Goldberg Variations, S.988.
Two-Part Inventions, especially F Major, and Three-Part Inventions.
"Jesu, meine Freude" (motet).
Magnificat in D major, S.243.
Mass in b minor.
Orchestral Suite No. 3 in D major.
Organ Fugue in a minor.
Partitas for Violin unaccompanied (3).
Passacaglia and Fugue in c minor for Organ, BWV 582.
St. Matthew Passion.
Sinfonia in d minor.
Sonata No. 3 in C major, S.1005 for Violin unaccompanied.
Suites (Partitas) for Solo Cello (6), S.1007/12.
Toccata, Adagio, and Fugue in C major.
Toccata and Fugue in d minor for Organ, BWV 565.
Well-Tempered Clavier, Vol. 1 and Vol. 2.

Barber, Samuel (1910-). Adagio for Strings (from String Quartet No. 1, Op. 11).
Knoxville: Summer of 1915 for Soprano and Orchestra.
Vanessa

Bartok, Bela (1881-1945). Bluebeard's Castle, Op. 11.
Concerto for Orchestra.
Concerto No. 3 for Piano.
Concerto for Violin (1938).
Contrasts for Violin, Clarinet, and Piano.
Mikrokosmos (6 volumes).
The Miraculous Mandarin.
Music for Strings, Percussion, and Celeste.
Roumanian Folk Dances.
Sonata for Piano (1926).
Sonata for Two Pianos and Percussion.
String Quartet No. 4.

Beethoven, Ludwig van (1770-1827). Concerto in G major for Piano, Op. 58, No. 4.
Concerto No. 5 in E♭ major for Piano, Op. 73 ("Emperor").
Concerto in D major for Violin, Op. 61.
Fidelio, Op. 72.
Missa Solemnis in D major, Op. 123.

Overture Coriolanus.
Overture to Egmont, Op. 84.
Overture-Leonore No. 3, Op. 72a.
Quartet, Op. 18, No. 1 in F major.
Quartet, Op. 18, No. 2 in G major.
Quartet, Op. 18, No. 4 in c minor.
Quartet, Op. 18, No. 6 in Bb major.
Quartet, Op. 59, No. 2 in e minor.
Quartet, Op. 59, No. 3 in C major.
Quartet, Op. 131 in c# minor.
Grosse Fuge, Op. 133 in Bb major.
Septet in Eb major for Strings and Winds, Op. 20.
Sonata for Cello and Piano, Op. 102, No. 1.
Sonata for Cello and Piano, Op. 102, No. 2.
Sonata in d minor, Op. 31, No. 2 ("Tempest").
Sonata for Piano, Op. 53 in C major ("Waldstein").
Sonata for Piano, Op. 57 in f minor ("Appassionata").
Sonata for Piano, Op. 90 in e minor.
Sonata for Piano, Op. 101 in A major.
Sonata for Piano, Op. 111 in c minor.
Symphony No. 1.
Symphony No. 2.
Symphony No. 3.
Symphony No. 4.
Symphony No. 5.
Symphony No. 6.
Symphony No. 7.
Symphony No. 8.
Symphony No. 9.
Trio for Violin, Cello, and Piano in Bb major, Op. 97 ("Archduke").
Variations on a Waltz by Diabelli, Op. 120 for Piano.
Variations in c minor for Piano.

Bellini, Vincenzo (1801-1835). Norma.

Bennet, John (c. 1600). Thyrsis (madrigal).

Berg, Alban (1885-1935). Concerto for Violin and Orchestra.
Lulu.
Wozzeck.

Berio, Luciano (1925-). Circles.
Omaggio à Joyce.
Visage.

Berlioz, Hector (1803-1869). Beatrice and Benedict Overture.
L'enfance du Christ.
March from La Damnation de Faust, Op. 24.
Requiem.
Roman Carnival Overture.
Romeo et Juliette, Op. 17.
Symphonie Fantastique, Op. 14.

Billings, William (1746-1800). Hymns and Anthems (selected).

Binchois, Gilles (c. 1400-1460). Je loe amours (chanson).
Pour prison ne pour maladie (chanson).

Bizet, Georges (1838-1875). Carmen.

Bloch, Ernest (1880-1959). Concerto Grosso No. 1 for Strings and Piano (1924-25).

Blow, John (1649-1708). Venus and Adonis (opera).

Boccherini, Luigi (1743-1805). Concerto for Cello.
Quintet in D, Op. 37, No. 2.

Borodin, Alexander (1833-1887). In the Steppes of Central Asia.
Prince Igor.
Quartet No. 2 in D major.
Symphony No. 2 in b minor.

Boulez, Pierre (1925-). Le Marteau sans Maitre.
Sonatina for Flute and Piano.

Brahms, Johannes (1833-1897). Ballade in g minor, Op. 118, No. 3 (from Six Pieces).
Concerto in D for Violin, Op. 77.
Concerto No. 1 in d minor for Piano.
Double Concerto in a minor for Violin and Cello, Op. 102.
Ernste Gesänge, Op. 121.
Intermezzo in E major, Op. 116, No. 4 (from Fantasias, Op. 116).
Intermezzo in Eb major, Op. 117, No. 1 (from Three Intermezzi).
Intermezzo in Eb minor, Op. 118, No. 6 (from Six Pieces).
Liebeslieder Waltzes.
Quartet in g minor for Piano and Strings, Op. 25.
Quintet in f minor for Piano and Strings, Op. 34.
Quintet for Strings in G major, Op. 111.
Quintet in b minor for Clarinet and String Quartet, Op. 115.
Rhapsody in Eb major, Op. 119, No. 4 (from Four Pieces).
Sextet in Bb major, Op. 18.
Sonata for Clarinet and Piano, Op. 120, No. 1 in Eb major.
Sonata for Clarinet and Piano, Op. 120, No. 2 in f minor.
Sonata in d minor for Violin and Piano.
Symphony No. 1 in c minor, Op. 68.
Symphony No. 2 in D major, Op. 73.
Symphony No. 3 in F major, Op. 90.
Symphony No. 4 in e minor, Op. 98.
Trio No. 2 in C major for Violin, Cello, and Piano, Op. 87.
Variations on a Theme by Haydn, Op. 56a.

Britten, Benjamin (1913-). Peter Grimes.
War Requiem.
Young Person's Guide to the Orchestra, Op. 34.

Bruch, Max (1838-1920). Concerto No. 1 in g minor for Violin, Op. 26.

Bruckner, Anton (1824-1896). Mass No. 2 in e minor.
  Symphony No. 4 in Eb major.
  Symphony No. 7 in E major.
  Symphony No. 9 in d minor (unfinished).

Busnois, Antoine (d. 1492). Je ne demande (rondeau).
  Quant ce vendra (rondeau) (three-part and four-part versions).
  Anthone usque limina (motet).
  In hydraulis (motet) (homage to Ockeghem).
  Je ne puis vivre ainsi (bergerette).
  Au povre par necessité (chanson).
  Pour entretenir mes amours (chanson).

Buxtehude, Dietrich (c. 1637-1707). Chaconne in c minor for organ.
  Chaconne in e minor for organ.
  Chorales Preludes for Organ.
  Herzlich lieb hab ich dich, O herr (sacred cantata).
  Passacaglia in d minor for Organ.
  Prelude and Fugue in F major.
  Magnificat.

Byrd, William (1543-1623). Ego sum panis vivus (motet).
  The Great Service.
  Keyboard Music (selected).
  Non vos relinquam, No. 37 of Gradualia, Book II (motet).
  Psalmes, Sonets, and songs of sadnes and pietie.
  Sacrae cantiones, Book I (motets).
  Sacrae cantiones, Book II (motets).
  Woods so wilde from Fitzwilliam Virginal Book I.

Cabezon, Antonio de (1510-1566). Obras de musica para tecla arpa yvihuela.

Carissimi, Giacomo (1605-1674). Jepthe.

Carter, Elliott (1908-). Double Concerto for Piano, Harpsichord, and Orchestra.

Chadwick, George Whitefield (1854-1931). Symphonic Sketches.

Charpentier, Marc-Antoine (1634-1704). Coulez (solo cantata).
  Le Reniement de St. Pierre (oratorio).

Cherubini, Luigi (1760-1842). Medea.

Chopin, Frederic (1810-1849). Ballade in g minor, Op. 23.
  Ballade in Ab major, Op. 47.
  Ballade in f minor, Op. 52.
  Barcarolle, Op. 60 (nocturne).
  Etude in a minor, Op. 25, No. 11.
  Etude in E major, Op. 10, No. 3.

Fantasia in f minor, Op. 49.
Mazurka in Bb major, Op. 7, No. 1.
Mazurka in f minor, Op. 7, No. 3.
Mazurka in b minor, Op. 24, No. 4.
Mazurka in c# minor, Op. 30, No. 4.
Mazurka in C major, Op. 33, No. 3.
Mazurka in b minor, Op. 33, No. 4.
Mazurka in c# minor, Op. 41, No. 4.
Mazurka in c# minor, Op. 50, No. 3.
Mazurka in B major, Op. 56, No. 1.
Mazurka in c minor, Op. 56, No. 3.
Mazurka in a minor, Op. 59, No. 1.
Mazurka in Ab major, Op. 59, No. 2.
Mazurka in f# minor, Op. 59, No. 3.
Mazurka in c# minor, Op. 63, No. 3.
Nocturnes.
Prelude in e minor, Op. 28, No. 4.
Prelude in f minor, Op. 28, No. 18.
Prelude in f# minor, Op. 28, No. 8.
Polonaise in Ab major, Op. 53.
Scherzo in b minor, Op. 20.
Scherzo in Bb minor, Op. 31.
Scherzo in c# minor, Op. 39.
Waltz in Ab major, Op. 34, No. 1.
Waltz in c# minor, Op. 64, No. 2.

Clementi, Muzio (1752-1832). Sonatas for Piano (selected).

Compère, Loyset (c. 1455-1518). Chanter ne puis (chanson).
Che fa la ramacina (frottola) (Das Chorwerk, XLIII, p. 9).
Et dont revenez vous (chanson).
Sourdez regrets (chanson) in Maldeghem, Trésor musical: musique profane, XXIII, p. 17.

Corelli, Arcangelo (1653-1713). Trio Sonatas, Op. 1, No. 1-12 (selections).
Chamber Sonatas, Op. 2, No. 1-12 (selections).
Trio Sonatas, Op. 3, No. 1-12 (selections).
Trio Sonatas, Op. 4, No. 1-12 (selections).
Sonatas for Violin and Continuo, Op. 5, No. 1-12 (selections).
Concerti grossi, Op. 6 (selections).

Couperin, François (1668-1733). Apothéose de Lully (chamber work).
Les Nations (four chamber works, including L'Impériale).
Pièces de clavecin (4 volumes--1713, 1716, 1722, 1730; approximately 230 pieces divided into 27 Ordres) (selections).
Les Goûts Réunis (chamber work) (includes Apothéose de Corelli).
Suites (especially preludes).

Dallapiccola, Luigi (1904-). Canti di Prigionia for Chorus and Percussion Orchestra.
Cinque Canti.
Il Prigioniero (opera).
Job (ballet).

Debussy, Claude (1862-1918). Estampes for Piano.
La Mer.
Nocturnes for Orchestra.
Pelléas et Mélisande.
Prélude à l'après-midi d'un faune.
Preludes for Piano, Books 1 and 2.
Quartet in g minor, Op. 10.
Sonata No. 1 in d minor for Cello and Piano.
Sonata No. 3 in g minor for Violin and Piano.

Delius, Frederick (1862-1934). On Hearing the First Cuckoo in Spring.

Donizetti, Gaetano (1797-1848). Don Pasquale.
Lucia di Lammermoor.

Dowland, John (1562-1626). Ayres (3 books) (selections).
In darkness let me dwell (lute song).
Flow my tears (lute song).

Dufay, Guillaume (c. 1400-1474). Adieu m'amour (secular work).
Alma redemptoris mater (from BL manuscript) (motet).
Ave maris stella (hymn).
Ave regina coelorum (motet).
Criste redemptor (in Trent codices) (hymn).
Du tout m'estoie (secular work).
Ecclesie militantis (motet).
Flos florum (motet).
Je ne vis oncques (secular work).
Je vous pri (secular work).
La belle se sit (secular work).
Le serviteur (secular work).
Malheureulx cuer (secular work).
Missa Ave regina celorum.
Missa L'Homme armé.
Missa Sancti Jacobi.
Missa Se la face ay pale.
Mon seul plaisir (secular work).
Nuper rosarum flores (motet).
Par le regart (secular work).
Se la face (secular work).
Veni creator spiritus (hymn).
Vostre bruit (secular work).

Dukas, Paul (1865-1935). Sorcerer's Apprentice.

Dunstable, John (c. 1370-1453). O rosa bella (chanson).
Puisque m'amour (chanson.
Quam pulchra es (devotional piece).
Sancta Maria (song motet).
Veni sancte spiritus (motet).

Duparc, Henri (1848-1933). Songs (selected).

Dussek, Johann Ladislaus (1760-1812). Piano Sonata in f# minor.

Dvorak, Antonin (1841-1904). Concerto in b minor for Cello, Op. 104.
Quartet No. 6 in F major, Op. 96 ("American").
Slavonic Dances, Op. 46.
Slavonic Dances, Op. 72.
Symphony No. 9 in e minor, Op. 95 ("New World").

Enesco, Georges (1881-1955). Roumanian Rhapsody No. 1, Op. 11.
Roumanian Rhapsody No. 2, Op. 11.

Falla, Manuel de (1876-1946). Concerto in D major for Harpsichord, Flute, Oboe, Clarinet, Violin, and Cello.
Ritual Fire Dance.
Nights in the Gardens of Spain.

Farnaby, Giles (c. 1560-1640). Loth to Depart (variations).

Fauré, Gabriel (1845-1924). Requiem, Op. 48.
Sonata No. 1 in A major for Violin and Piano.
Songs (selected).

Foster, Stephen (1826-1864). Songs (selected).

Franck, César (1822-1890). Prelude, Fugue, and Variation, Op. 18.
Quintet in f minor.
Sonata in A major for Violin and Piano.
Symphony in d minor.
Symphonic Variations for Piano and Orchestra.

Frescobaldi, Girolamo (1583-1643). Fiori Musicali.
Keyboard and Organ Music (selected).
Toccata for Organ.

Froberger, Johann (1616-1667). Suites de clavecin.

Gabrieli, Giovanni (1551-1612). Canzona (selected).
In eclesiis.
Symphonia sacrae (1597).
Symphonia sacrae (1615).
Sonata pian e forte.

Gershwin, George (1898-1937). Concerto in F for Piano and Orchestra.
Porgy and Bess.
Preludes (3) for Piano.
Rhapsody in Blue.

Gesualdo, Carlo (c. 1560-1613). Madrigals (selected).
Mille volte aldi nono.

Glière, Reinhold (1875-1956). Ilya Murometz.

Glinka, Mikhail (1804-1857). Russlan and Ludmilla.

Gluck, Christoph Willibald (1714-1787). Alceste.
  Don Juan (ballet).
  Iphigénie en Tauride.

Gottschalk, Louis Moreau (1829-1869). The Banjo for Piano.

Grieg, Edvard (1843-1907). Concerto in a minor for Piano, Op. 16.
  Peer Gynt Suite No. 1, Op. 46.
  Peer Gynt Suite No. 2, Op. 55.

Handel, George Frideric (1685-1759). Acis and Galatea.
  Concerto for Oboe in C major.
  Concerto for Oboe in g minor.
  Concerti grossi (12), Op. 6 (especially e minor).
  Messiah.
  Rinaldo.
  Royal Fireworks Music.
  Sonatas for Flute (selected).
  Sonatas for Oboe (selected).
  Suites for Harpsichord (selected).
  Water Music.

Haydn, Franz Joseph (1732-1809). Concerto in D major for Cello and Orchestra.
  The Creation (oratorio).
  Mass No. 9 in d minor, Missa Solemnis ("Lord Nelson Mass").
  Quartet, Op. 64, No. 5 in D major ("Lark").
  Quartet, Op. 74, No. 3 in g minor ("Rider").
  Quartet, Op. 76, No. 5 in D major.
  Quartet, Op. 77, No. 1 in G major.
  Quartet, Op. 77, No. 2 in F major.
  The Seasons (oratorio).
  The Seven Last Words of Christ.
  Sonatas for Piano (selected).
  Symphony No. 6 in D ("Le Matin").
  Symphony No. 7 in C ("Le Midi").
  Symphony No. 8 in G ("Le Soir").
  Symphony No. 44 in e minor ("Trauer").
  Symphony No. 88 in G major.
  Symphony No. 102 in Bb major.
  Symphony No. 103 in Eb major ("Drumroll").
  Symphony No. 104 in D major ("London").
  Trio in G major for Violin, Cello, and Piano.

Haydn, Michael (1737-1806). Sacred Music.

Hindemith, Paul (1895-1963). Kleine Kammermusik, Op. 24, No. 2.
  Das Marienleben, Op. 27 (revised 1948) (song cycle).
  Mathis der Maler (symphony).
  Quartet No. 3.
  Sonata for Clarinet and Piano.
  Symphonic Metamorphoses of Themes by Weber.

Ibert, Jacques (1890-1962). Concertino da Camera for Saxophone and Orchestra.
Trois Pièces Brèves.
Histoires for Piano.

Ippolitov-Ivanov, Mikhail (1859-1935). Caucasian Sketches, Op. 10.

Isaac, Heinrich (c. 1450-1517). Choralis Constantinus (Mass Propers).
Es het ein Baur ein Töchterlein (secular song) (printed in Denkmaler der Tonkunst in Osterreich, XIV, p. 7).
Freundtlich und mild (secular song) (printed in Denkmaler der Tonkunst in Osterreich, XIV, p. 10).
Isbruch, ich muss dich lassen (secular song) (early version recorded in The History of Music in Sound, III).
Morte che fai (frottola).

Ives, Charles (1874-1954). General William Booth Enters into Heaven (song).
Symphony: Holidays.
Symphony No. 2.
Symphony No. 4.
Three Places in New England.

Josquin Des Prez (c. 1440-1521). Absalon fili mi (motet).
Ave Maria (motet).
Benedicta es coelorum Regina (motet).
Caeli enarrant (psalm).
Deploration on the death of Ockeghem (motet-chanson).
De Profundis (motet-2 settings).
El grillo è buon cantore (frottola).
Faulte d'argent (chanson).
Inviolata integra (motet).
Liber generationis Jesu Christe (motet).
Miserere (motet).
Missa de beata virgine.
Missa Hercules Dux Ferrariae.
Missa L'Homme Armé (sexti toni).
Missa pange lingua.
Planxit autem David (motet).
Qui habitat in adjutorio (motet in 24 parts).
Salve Regina (motet).
Se congie prens (chanson).
Stabat Mater (motet).
Tu solus (motet).
Victimae Paschali laudes (motet).

Kodaly, Zoltan (1882-1967). Hary Janos Suite.

Kuhlau, Friedrich (1786-1832). Grand Quartet for Flutes.

Lalo, Edouard (1823-1892). Symphonie espagnole for Violin and Orchestra, Op. 21.

Landini, Francesco (1325-1397). Cosa nulla più fe' (ballata).
  Donna s'i' t'o fallito (ballata).
  Lasso! per mie fortuna (ballata).
  O fanciulla giulia (ballata).

LaRue, Pierre de (d. 1518). Missa pro Defunctis.

Lassus, Orlando di (1532-1594). Missa Puisque j'ai perdu.
  O che bon echo (madrigal).
  Omnia tempus habent (coro spezzato motet).
  Penitential Psalms (motet cycle).
  Prophetiae Sibyllarum (motet cycle).
  Tristis est anima mea.

Leonin (12th century). Magnus Liber organi de Gradali et Antiphonario (selections).

Ligeti, Gyorgy (1923-). Atmospheres.
  Lux Aeterna.
  Requiem Mass.

Liszt, Franz (1811-1886). Bagatelle sans tonalité for Piano.
  Concerto No. 1 in Eb major for Piano and Orchestra.
  Concerto No. 2 in A major for Piano and Orchestra.
  Etudes after Paganini.
  A Faust Symphony.
  Hungarian Rhapsodies for Piano (selections).
  La Campanella.
  Les Préludes.
  Mephisto Waltz.
  Nuages gris for Piano.
  Sonata in b minor for Piano.
  Totentanz.
  Transcendental Etudes for Piano.

Locatelli, Pietro (1695-1764). Sonatas for Oboe and Continuo.

Loeillet, Jean Baptiste (1680-1730). Trio Sonatas, Op. 2.

Luening, Otto (1900-). Poem for Cycles and Bells.

Lully, Jean Baptiste (1632-1687). Amadis.
  Armide.

Lutoslawski, Witold (1913-). Funeral Music.
  Trois Poèmes d'Henri Michaux.
  Venetian Games.

MacDowell, Edward (1861-1908). Concerto No. 2 in d minor for Piano, Op. 23.
  Woodland Sketches, Op. 51.

Maderna, Bruno (1920-). Concerto for Oboe and Chamber Orchestra.

Machaut, Guillaume de (c. 1300-1377). De triste cuer--Quant vrais amans--Certes, je di (ballade).
Felix virgo--Inviolata genetrix--Ad te suspiramus (motet).
Mes esperis (ballade).
(La) Messe de Notre Dame.
Rose, liz (rondeau).
Sanz cuer--Dame par vous--Amis (ballade).
Tant doucement (rondeau).
Tres bonne et belle (virelai).

Mahler, Gustav (1860-1911). Ich bin der Welt abhanden gekommen (song).
Kindertotenlieder.
Das Lied von der Erde.
Songs of a Wayfarer.
Symphony No. 1 in D major (with "Blumine" movement).
Symphony No. 2 in c minor ("Resurrection").
Symphony No. 4 in G major.
Symphony No. 9 in d minor.

Manfredini, Francesco (c. 1680-1748). Concerti Grossi (selections).

Marenzio, Luca (1553-1599). Scendi dal paradiso (madrigal).
S'io parto (madrigal).
Solo e pensoso (madrigal).

Mendelssohn, Felix (1809-1847). Concerto in e minor for Violin, Op. 64.
Fingals Cave (Hebrides) Overture.
Midsummer Night's Dream (incidental music), Op. 21 and Op. 61.
Octet in Eb major.
Overture for Wind Band, Op. 24.
Songs Without Words (selections).
Symphony No. 4 in A, Op. 90 ("Italian").
Trio (Piano) No. 1 in d minor, Op. 49.

Milán, Luis (c. 1500-1562). Libro de Música de vihuela de mano intitulado El Maestro.

Milhaud, Darius (1892-). La Création du Monde.

Molter, Johann Melchior (d. 1765). Concerto in A major for Clarinet.
Concerto in D major for Clarinet.

Monte, Philippe de (1521-1603). Ave Virgo gratiosa (motet).
Inclina cor meum (motet).
La dolce vista (Mass).
Lux perpetua lucebit sanctis tuis (motet).
Tibi laus, Sancte Trinitas (motet).

Monteverdi, Claudio (1567-1643). Lamento d'Arianna (madrigal set).
Ohime, se tanto amate.
Orfeo.
Vespro della Beata Virgine.

Morales, Cristobal de (c. 1500-1553). Emendemus in melius (motet).
Lamentabatur Jacob.
Lamentationes.

Morley, Thomas (1557-1602). Now is the Month of Maying.
Sing We and Chant It.

Mozart, Wolfgang (1756-1791). Concerto in A major for Clarinet, K. 622.
Concerto No. 1 in G major for Flute, K. 313.
Concerto No. 20 in d minor for Piano, K. 466.
Concerto No. 23 in A major for Piano, K. 488.
Concerto No. 24 in c minor for Piano, K. 491.
Divertimento in Eb major for String Trio, K. 563.
Don Giovanni, K. 527.
Fantasia in d minor for Piano, K. 397.
Fantasia in c minor for Piano, K. 475.
Magic Flute, K. 620.
Marriage of Figaro, K. 492.
Mass in c minor, K. 427 ("The Great").
Mass in C major ("Coronation").
Quartet No. 14 in G major, K. 387.
Quartet No. 17 in Bb major, K. 458 ("Hunt").
Quartet No. 19 in C major, K. 465 ("Dissonant").
Quintet in Eb major for Piano and String Quartet, K. 614.
Quintet in g minor for Piano and String Quartet, K. 516.
Quintet in A major for Clarinet and String Quartet, K. 581.
Requiem, K. 626.
Serenade in G major, K. 525 (Eine Kleine Nachtmusik).
Serenade No. 10 in Bb major for 13 Wind Instruments, K. 361.
Sinfonia Concertante in Eb major for Violin and Viola, K. 364.
Sonata No. 14 in c minor for Piano, K. 457.
Sonata No. 15 in C major for Piano, K. 545.
Sonata No. 17 in D major K. 576.
Sonata in Bb major for Violin and Piano, K. 454.
Symphony No. 35 in D major, K. 385 ("Haffner").
Symphony No. 36 in C major, K. 425 ("Linz").
Symphony No. 38 in D major, K. 504 ("Prague").
Symphony No. 39 in Eb major, K. 543.
Symphony No. 40 in g minor, K. 550.
Symphony No. 41 in C major, K. 551 ("Jupiter").
Trio in Eb major for Clarinet, Viola, and Piano, K. 498.

Mussorgsky, Modest (1839-1881). Boris Godounov.
Night on Bald Mountain.
Nursery (song cycle).
Pictures at an Exhibition.

Narvaez, Luis de (16th century). Seys diferencias de contrapunto sobre...
O gloriosa Domina (lute variations).

Nielsen, Carl (1865-1931). Concerto for Clarinet, Op. 57.
Symphony No. 4 ("Inextinguishable").
Symphony No. 5, Op. 50.

Nono, Luigi (1924-). Polifonia, Monodia, Ritmica.

Obrecht, Jacob (c. 1450-1505). Missa Fortuna desperata.
  Missa Malheur me bat.
  Missa Sicut spina.
  Missa Salva diva parens.
  Missa Si dedero.
  Motets (selected).

Ockeghem, Johannes (c. 1425-1495). Alma redemptoris mater (motet).
  Ma bouche rit (virelai).
  Missa De plus en plus.
  Missa Fors seulement.
  Missa mi-mi.
  Missa prolationum.

Offenbach, Jacques (1819-1880). Gaîté Parisienne (arr., Rosenthal).
  Orpheus in the Underworld.
  Tales of Hoffmann.

Paganini, Niccolò (1782-1840). Caprices (24), Op. 1.
  Concerto No. 1 in D major for Violin, Op. 6.

Palestrina, Giovanni (c. 1525-1594). Adoramus te, Christe (motet).
  Al rivo del Tebro.
  Missa Papae Marcelli.
  Missa Veni Sponsa Christi.
  Sicut cervus.
  Stabat mater.

Penderecki, Krzystof (1933-). St. Luke's Passion.
  Threnody for the Victims of Hiroshima.

Pergolesi, Giovanni (1710-1736). La Serva Padrona.
  Stabat Mater.

Perotin (12th century). Benedicta Es (Gradual) (organum).
  Nativitas (Alleluia) (organum).
  Posui (Alleluia) (organum).
  Salvatoris hodie (conductus).
  Sederunt principes (Gradual) (organum).
  Viderunt omnes (Gradual) (organum).

Petrus de Cruce (13th century). Aucun ont trouve--Lonc tans--
  Annuntiantes (motet; No. 254 in Montpellier Codex).
  S'amours--Au renouveler--Ecce (motet; No. 253 in Montpellier Codex).

Pinto, George (1785-1806). Sonata in eb minor for Piano.

Poulenc, Francis (1899-1963). Gloria in G major.
  Mass in G major.

Power, Lionel (d. 1445). Anima mea liquefacta est No. 1 (motet; Modena Ms).
Anima mea liquefacta est No. 2 (motet; Modena Ms).
Ave regina (motet) (printed in Denkmaler der Tonkunst in Osterreich, VII, p. 210).
Gloriosae virginis (motet).
Ibo mihi ad montem (motet; Modena Ms).
Mater, ora Filium (motet) (printed in Denkmaler der Tonkunst in Osterreich, VII, p. 212).
Missa alma redemptoris mater (see Documenta Polyphoniae Liturgicae, series 1, No. 2 (Rome, 1947) ed. L. Feininger).
Salve regina (motet) (printed in Denkmaler der Tonkunst in Osterreich, VII, p. 191).
Salve sancta parens (motet; Modena Ms).

Prokofiev, Serge (1891-1953). Classical Symphony in D major, Op. 25.
Concerto No. 3 in C major for Piano, Op. 26.
Lieutenant Kije Suite, Op. 60.
Love for Three Oranges, Op. 33.
Peter and the Wolf, Op. 67.
Sarcasms (for Piano).
Sonata for Flute and Piano, Op. 94.
Sonatas for Violin and Piano.
Symphony No. 5, Op. 100.
Violin Concerto No. 1.

Puccini, Giacomo (1858-1924). La Boheme.
Madama Butterfly.

Purcell, Henry (c. 1659-1695). Dido and Aeneas.
King Arthur.
Instrumental Music (selections).

Rachmaninov, Sergei (1873-1943). Concerto No. 2 in c minor for Piano, Op. 18.
Preludes for Piano, Op. 23.
Preludes for Piano, Op. 32.
Rhapsody on a Theme of Paganini, Op. 43.
Symphony No. 2 in e minor, Op. 27.

Rameau, Jean Philippe (1683-1764). Hippolyte et Aricie.
Pièces de clavecin (selections).

Ravel, Maurice (1875-1937). Daphnis et Chloe.
Gaspard de la nuit.
Introduction and Allegro for Harp, Flute, Clarinet, and String Quartet.
Jeux d'eau.
Le Tombeau de Couperin.
Quartet in F.

Reicha, Anton (1770-1836). Quintet (woodwinds) in Eb major, Op. 88, No. 2.

Rimsky-Korsakov, Nikolai (1844-1908). Capriccio espagnol, Op. 34.
Coq d'Or.
Russian Easter Overture, Op. 36.
Scheherazade, Op. 35.

Rore, Cipriano de (1516-1565). Dissimulare etiam sperasti (Latin secular work).
Exspectans exspectavi Dominum (motet).
O morte, eterno fin (madrigal).
Per mezz' i boschi (madrigal).

Rossini, Gioacchino (1792-1868). The Barber of Seville.
La Cenerentola.
La Gazza Ladra Overture.
William Tell.

Saint-Saëns, Camille (1835-1921). Introduction and Rondo Capriccioso, Op. 28.

Sammartini, Giovanni Battista (1701-1775). Symphony No. C 7.

Satie, Erik (1866-1925). Gnossiennes for Piano.
Trois Gymnopedies for Piano.

Scarlatti, Alessandro (1660-1725). Griselda.
Tigrane.

Scarlatti, Domenico (1685-1757). Sonatas for Harpsichord (selected) (especially D major, K. 490).

Schoenberg, Arnold (1874-1951). Erwartung, Op. 17.
Five Pieces for Orchestra, Op. 16 (revised 1949).
Friede auf Erden.
Glückliche Hand, Op. 18.
Moses und Aron.
Piano Pieces, Op. 11.
Piano Pieces, Op. 19.
Pierrot Lunaire, Op. 21.
Quartet No. 3, Op. 30.
Quartet No. 4, Op. 37.
Quintet for Wind Instruments, Op. 26.
Serenade, Op. 24.
Survivor from Warsaw, Op. 46.
Variations for Orchestra, Op. 31.
Verklarte Nacht, Op. 4.

Schubert, Franz (1797-1828). Octet in F for Strings and Winds, Op. 166, D. 803.
Quartet No. 14 in d minor, D. 810 ("Death and the Maiden").
Quintet in A for Piano and Strings, Op. 114, D. 667 ("Trout").
Quintet in C major, Op. 163, D. 956.

Songs: In Abendrot
Der Atlas
Dass sie hier gewesen
Der Doppelgänger
An die Entfernte
Der Erlkönig
Die Forelle
Ganymed
Gretchen am Spinnrade
Gruppe aus dem Tartarus
Die Junge Nonne
Der Lindenbaum
An die Musik
Rastlose Liebe
An Schwager Kronos
Die Stadt
Thränenregen
Ungeduld
Im Walde
Wohin

Song Cycles: Die Schöne Müllerin, Op. 25, D. 795.
Schwanengesang, D. 957.
Winterreise, Op. 89, D. 911.

Symphony No. 8 in b minor, D. 759 ("Unfinished").
Symphony No. 9 in C major, D. 944 ("The Great").
Trio (piano) No. 1 in Bb major, Op. 99.
Wanderer Fantasie for Piano, Op. 15, D. 760.

Schuman, William (1910-). Chester (Overture for Band).

Schumann, Robert (1810-1856). Carnaval, Op. 9.
Concerto in a minor for Piano and Orchestra, Op. 54.
Fantasia in C major for Piano, Op. 17.
Quintet in Eb major for Piano and Strings, Op. 44.
Frauenliebe und Leben.
Symphony No. 1 in Bb major, Op. 38 ("Spring").
Wenn ich in deine Augen seh' (song).

Schütz, Heinrich (1585-1672). Requiem (Musicalische Exequien).
Short sacred choral works.
Symphoniae Sacrae (selections).

Scriabin, Alexander (1872-1915). Preludes for Piano, Op. 11.
Sonata No. 5 in F# major for Piano, Op. 53.

Shapey, Ralph (1921-). Incantations for Piano and 10 Instruments.

Shostakovich, Dmitri (1906-). Quintet for Piano and Strings, Op. 57.
Symphony No. 1, Op. 10.
Symphony No. 5, Op. 47.
Symphony No. 9, Op. 70.

Sibelius, Jean (1865-1957). Finlandia, Op. 26, No. 7.
Symphony No. 2 in D, Op. 43.

Smetana, Bedrich (1824-1884). Bartered Bride.
Ma Vlast (includes Moldau).
Quartet in e minor.

Spohr, Ludwig (1784-1859). Concerto No. 3 for Clarinet and Orchestra.
Concerto No. 8 for Violin and Orchestra ("Gesangscene").

Stamitz, Johann (1717-1757). Concerto in C major for Oboe and Orchestra.
Sinfonia in D à 8 (Melodia Germanica No. 1).

Stockhausen, Karlheinz (1928-). Gesang Der Jünglinge.
Kontakte.
Momente.

Strauss, Johann (1825-1899). Gypsy Baron.

Strauss, Richard (1864-1949). Der Rosenkavalier, Op. 59.
Don Quixote, Op. 35.
Elektra, Op. 58.
Four Last Songs.
Salome, Op. 54.
Till Eulenspiegel, Op. 28.

Stravinsky, Igor (1882-). Firebird.
L'Histoire du soldat.
Les Noces.
Petrouchka.
Le Sacre du printemps.
Symphony of Psalms.
Threni.

Suppé, Franz von (1819-1895). Poet and Peasant Overture.

Sweelinck, Jan (1562-1621). Chromatic Fantasia for Organ.
Mein Junges Leben hat ein end (keyboard variations).

Tallis, Thomas (c. 1505-1585). Lamentations of Jeremiah.

Tartini, Giuseppe (1692-1770). Trio Sonata in F major for Two Violins and Cembalo.
Sonata in g minor for Violin ("Devil's Trill").

Taverner, John (c. 1495-1545). Mass "The Western Wind."

Telemann, Georg Philipp (1681-1767). Ino (secular solo cantata).
String Orchestra Work.

Tschaikovsky, Peter (1840-1893). Capriccio Italien, Op. 45.
Concerto No. 1 in b-flat minor for Piano and Orchestra, Op. 23.
Concerto in D major for Violin and Orchestra, Op. 35.
Eugen Onegin, Op. 24.
Francesca da Rimini, Op. 32.
Marche slave, Op. 31.
Nutcracker, Op. 71.
Overture 1812, Op. 49.
Romeo and Juliet.
Serenade in C major for Strings, Op. 48.
Swan Lake, Op. 20.

Symphony No. 4 in f minor, Op. 36.
Symphony No. 5 in e minor, Op. 64.
Symphony No. 6 in b minor, Op. 74 ("Pathétique").

Varèse, Edgard (1883-1965). Ionization.

Vaughan Williams, Ralph (1872-1958). English Folk Song Suite.
Symphony No. 4 in f minor.

Verdi, Giuseppe (1813-1901). Falstaff.
La Forza del destino.
Otello.
Requiem.
Rigoletto.
La Traviata.
Il Trovatore.

Victoria, Tomas Luis de (c. 1549-1611). Officium Defunctorum (Mass).
Officium Hebdomadae Sanctae (Passion).
O magnum mysterium (motet).
Vere languores (motet).

Villa-Lobos, Heitor (1887-1959). Bachianas Brasileiras No. 5 for Soprano and 8 Celli.

Vitry, Philippe de (1291-1361). Douce playsance--Garison selon nature--Neuma quinti toni.
Firmissime--Adesto--Alleluia Benedictus (motet from Roman de Fauvel).
Garrit gallus--In nova fert--Neuma (motet in Roman de Fauvel).
Impudenter--Virtutibus--Alma.
Tribum--Quoniam secta latronum--Merito Haec Patimur (motet from Roman de Fauvel).
Tuba sacre fidei--In arboris--Virgo sum.
Vos qui admiramini--Gratissima--Gaude gloriosa.

Vivaldi, Antonio (1678-1741). Concerto Grosso in b minor, Op. 3, No. 10 (from L'Estro Armonico).
Concerti Grossi, Op. 8, No. 1-4 (Four Seasons).
Gloria in D.

Wagner, Richard (1813-1883). Gotterdammerung.
Lohengrin.
Die Meistersinger von Nurnberg.
Parsifal.
Das Rheingold.
Siegfried.
Tannhauser.
Tristan und Isolde.
Die Walkure.

Walther, Johann (1684-1748). Aus Tiefer not.
Komm, Gott Schöpfer.

Weber, Carl Maria von (1786-1826). Invitation to the Dance, Op. 65.
Der Freischütz.
Oberon.
Quintet for Clarinet and Strings in Bb major, Op. 34.

Webern, Anton (1883-1945). Five Orchestral Pieces, Op. 10.
Symphony, Op. 21.

Weelkes, Thomas (c. 1575-1623). As Vesta Was from Latmos Hill Descending (madrigal).
O Care, Thou Will Dispatch Me (madrigal).

Wilbye, John (1574-1638). Flora Gave Me Fairest Flowers (madrigal).

Willaert, Adrian (c. 1490-1562). Musica Nova (motet collection).

Wolf, Hugo (1860-1903). Ach, des Knaben Augen (song).
Alle gingen, Herz, zur Ruh (song).
Alles endet, was Entstehet (song).
Anakreons Grab (song).
Auf Dem grünen Balkan (song).
Auf einer Wanderung (song).
Blumengruss (song).
Cophtisches Lied (No. 1) (song).
Das Ständchen (song).
Der Feurreiter (song).
Der Rattenfänger (song).
Die Bekehrte (song).
Die ihr schwebet (song).
Die Spröde (song).
Epiphanias (song).
Ernst ist der Frühling (song).
Frühling übers Jahr (song).
Fühlt meine Seele (song).
Geh', Geliebter (song).
Gleich und Gleich (song).
Heb' auf dein Blondes Haupt (song).
Herr, was trägt der Boden hier (song).
In dem Schatten meiner Locken (song).
In der Frühe (song).
Kennst du das Land (song).
Maria (song).
Morgentau (song).
Mühvoll komm' ich.
Nun waadre (song).
Prometheus (song).
Und willst du deinen Liebsten sterben sehen (song).
Verschwiegene Liebe (song).
Wenn du mich mit den Augen streifst (song).
Wenn du zu den Blumen gehst (song).
Wer sich der Einsamkeit (song).
Wohl denk' ich oft (song).
Zur Ruh', zur Ruh' (song).

At one time, the following list of paintings was compiled as a possible list of exemplars.

Tentative List of Art Exemplars

Etruscan, c. 475 B.C.: MUSICIANS

Mosaic, Early Christian, 6th Century: EMPRESS THEODORA

Byzantine School (13th Century): ENTHRONED MADONNA AND CHILD

Bronzino (Italian, 1503-1572): PORTRAIT OF A YOUNG MAN

Juan Sánchez Cotan (Spanish, 1561-1627): STILL LIFE--QUINCE, CABBAGE, MELON AND CUCUMBER

Pieter Brueghel (Flemish, 1525-1569): FALL OF ICARUS
THE WEDDING DANCE
THE PROCESSION TO CALVARY

Luca della Robbia (Italian, 1400-1482): MADONNA WITH THE LILIES

Jacopo Tintoretto (Italian, 1518-1594): CHRIST AT THE SEA OF GALILEE

Leonardo da Vinci (Italian, 1452-1519): THE LAST SUPPER

Sandro Botticelli (Italian, 1444-1510): THE ADORATION OF THE MAGI

Raphael (Italian, 1483-1520): MADONNA DELLA SEDIA

Pietro Perugino (Italian, 1446-1523): THE CRUCIFIXION WITH THE VIRGIN AND ST. JOHN

Hieronymus Bosch (Flemish, 1460-1516): THE GARDEN OF DELIGHTS

Matthias Grünewald (German, 1475/80-1528): THE CRUCIFIXION

Albrecht Dürer (German, 1471-1528): PRAYING HANDS

Jan van Eyck (Flemish, 1380/1400-1441): THE ANNUNCIATION

Rembrandt (Dutch, 1606-1669): YOUNG GIRL AT A WINDOW
THE MILL
DESCENT FROM THE CROSS

Jan Vermeer (Dutch, 1632-1675): THE MILKMAID
THE ARTIST'S STUDIO

El Greco (Spanish, 1541-1614): ST. MARTIN AND THE BEGGAR

Giovanni Battista Tiepolo (Italian, 1696-1770): APOLLO PURSUING DAPHNE

Francisco de Goya (Spanish, 1746-1828): THE BULLFIGHT

Jean François Millet (French, 1814-1875): THE ANGELUS

Jean Antoine Watteau (French, 1684-1721): THE EMBARCATION FOR CYTHERA

Georges Rouault (French, 1871-1958): CHRIST AND THE HIGH PRIEST

Salvador Dali (Spanish, 1904): THE MADONNA OF PORT LLIGAT

Paul Signac (French, 1863-1935): THE HARBOR

Paul Klee (Swiss, 1879-1940): FISH MAGIC
PICTURE ALBUM

Pablo Picasso (Spanish, 1881-): GUERNICA

Wassily Kandinsky (Russian, 1866-1944): COMPOSITION

Piet Mondrian (Dutch, 1872-1944): OPPOSITION OF LINES, RED AND YELLOW

José Clemente Orozco (Mexican, 1883-1949): ZAPATISTAS

Edward Hicks (American, 1780-1849): THE PEACEABLE KINGDOM

John Trumbull (American, 1756-1843): DECLARATION OF INDEPENDENCE

James McNeill Whistler (American, 1834-1903): MOTHER OF THE ARTIST

Frederic Remington (American, 1861-1909): THE EMIGRANTS

Winslow Homer (American, 1836-1910): BREEZING UP

Grant Wood (American, 1892-1942): AMERICAN GOTHIC

Thomas Eakins (American, 1844-1916): JOHN BIGLEN IN A SINGLE SCULL
PUSHING FOR RAIL

George Bellows (American, 1882-1925): DEMPSEY-FIRPO FIGHT

Georgia O'Keeffe (American, 1887-): THE WHITE FLOWER
RAM'S HEAD, WHITE HOLLYHOCK AND LITTLE HILLS

Mark Tobey (American, 1890-): EARTH CIRCUS

Charles Sheeler (American, 1883-): BUCKS COUNTY BARN

Charles Burchfield (American, 1893-): PROMENADE
SUN AND ROCKS

Lyonel Feininger (American, 1871-1956): VILLAGE STREET

John Marin (American, 1870-1953): MAINE ISLANDS

APPENDIX Q: WORKING BIBLIOGRAPHY

BASIC LIBRARY OF BOOKS FOR AESTHETIC EDUCATION

The following represents a basic library of books for individuals and schools interested in a long-range program of aesthetic education. It is highly unlikely that an individual school or school district will introduce a 13-year program (K-12) into its curriculum at one thrust. Even when such materials become available, they will have to be introduced piecemeal. However, familiarity with the following sources will enable the user to obtain a broad picture of the problems of aesthetic education and aid in the implementation of any program.

Format

The list is divided into 12 parts, as follows:

I. General
II. Education
III. Aesthetics
IV. Aesthetic education
V. Painting
VI. Sculpture
VII. Architecture
VIII. Music
IX. Dance
X. Literature
XI. Theater
XII. Film

PART I: GENERAL

1. Bell, Violet M., Melvin E. Levison, William L. Purcell, and Richard F. Veit. A Guide to Films, Filmstrips, Maps and Globes, and Records on Asia. New York: The Asia Society, 1964. A sample of the kind of annotated list that is indispensable when dealing with nonwestern cultures. (Paper).

2. Bronowski, Jacob. Science and Human Values, Rev. Edition. New York: Harper and Row, 1965. $1.25 (paper).

3. Burns, Edward McNall. Western Civilizations, Fifth Edition. New York: Norton, 1968. $10.75. A history of the Western world with discussions of the fine arts. Many illustrations, some in color. Over 1,000 pages.

4. Fox, Edward Whiting (Ed.). Atlas of European History. New York: Oxford University Press, 1957. $3.95 (paper). Students of the humanities should have maps of the world and historical atlases available.

5. Hall, Stuart and Paddy Whannel. The Popular Arts. Boston: Beacon Press, 1964. $2.95 (paper).

6. Howe, George Frederick (Chairman of the Board of Editors). The American Historical Association's Guide to Historical Literature. New York: Macmillan, 1961. A nearly 1,000-page bibliography of important works on every phase and period in world history. $17.00.

7. Langer, William (Ed.). Encyclopedia of World History, Fourth Edition. Boston: Houghton-Mifflin, 1968. $10.50.

8. Mason, Stephen F. A History of the Sciences, Revised Edition. New York: Collier, 1962. An excellent one-volume history from Babylonia and Egypt to the present. $1.95 (paper).

9. McLuhan, Marshall. Understanding Media. New York: McGraw-Hill Book Company, 1962. $1.95 (paper).

10. Mumford, Lewis. Technics of Civilization. New York: Harcourt, Brace and Co., $3.75 (paper).

11. Murdock, George P. Outline of World Cultures, Third Edition. New York: Taplinger(Human Relations Area File Press). $4.00 (paper).

12. Russell, Bertrand. Wisdom of the West. New York: Crown (Crescent), 1959. $12.50. (There is a paperback, but it lacks all of the excellent diagrams and illustrations.) An excellent history of philosophy with explanations that are geared to an intelligent layman. Diagrams clarify difficult concepts.

13. Steinberg, S. H. Historical Tables: 58 B.C.--A.D. 1965, Eighth Edition. New York: St. Martin's Press, 1966. An almost year-by-year outline of important political, social, and cultural events in world history. $2.95 (paper).

14. Spencer, Robert F. and Elden Johnson. Atlas for Anthropology. Dubuque, Iowa: William C. Brown, 1960. $2.25(paper). Maps of cultural areas, tribal groups, language families, prehistory, and a list of place names.

PART II: EDUCATION

1. Bell, Daniel. The Reforming of General Education. Garden City, New York: Doubleday (Anchor), 1968. $1.75 (paper). A discussion of liberal education courses at Harvard, the University of Chicago, and, particularly, at Columbia, with suggestions for improvement.

2. Bloom, Benjamin (Ed.). Taxonomy of Educational Objectives, Handbook I: Cognitive Domain. New York: David McKay, 1956. $1.95 (paper). A classification of educational goals in the area of thought, for example, knowledge of principles, of trends, of facts; application; analysis; synthesis.

3. Broudy, Harry S., Michael J. Parsons, Ivan A. Snook, and Ronald D. Szoke. Philosophy of Education: Organization of Selected Topics. Urbana, Illinois: University of Illinois Press, 1967. $2.95 (paper). And Smith, Christiana M. and Harry S. Broudy. Philosophy of Education: Supplement, 1969. Urbana, Illinois: University of Illinois Press, 1969. $1.95 (paper). A bibliography of works in all aspects of the philosophy of education.

4. Broudy, Harry S., B. Othanel Smith, and Joe R. Burnett. Democracy and Excellence in American Secondary Education. Chicago: Rand McNally, 1964. $6.50. A major justification and outline of a general education curriculum for grades 7-12.

5. Bruner, Jerome. The Process of Education. New York: Random House (Vintage), 1960. $1.45 (paper). One of the most influential books in education in recent years. Ideas about the "structure of a discipline."

6. Bruner, Jerome. Toward a Theory of Instruction. Cambridge, Massachusetts: Harvard University Press (Belknap Press), 1966. $3.95 (paper).

7. Gagné, Robert M. The Conditions of Learning. New York: Holt, Rinehart, and Winston, 1965. $7.50. An excellent consideration of the processes of learning, with eight varieties of learning distinguished and discussed.

8. Krathwohl, David R., Benjamin S. Bloom, and Bertram B. Masia. *Taxonomy of Educational Objectives, Handbook II: Affective Domain*. New York: David McKay, 1964. $2.50 (paper). An ttempt to dissect the affective response and to categorize the teaching objectives in this domain. Not so good as the cognitive handbook (see Bloom).

9. Lindvall, C. M. (Ed.). *Defining Educational Objectives*. Pittsburgh, Pennsylvania: University of Pittsburgh Press, 1964. $1.50 (paper). Includes articles by Krathwohl (on the Taxonomy), Gagné, and Ralph Tyler.

10. Mager, Robert F. *Preparing Instructional Objectives*. Palo Alto, California: Fearon, 1962. $1.75 (paper). Rather chatty, but a very clear discussion of what it means to establish objectives with specificity and clarity.

11. Meyer, Adolph E. *An Educational History of the Western World*. New York: McGraw-Hill Book Company, 1965. $8.50.

12. The National Society for the Study of Education produces two volumes per year on various special aspects of education. Some have been devoted to general education, music education, and art education. These yearbooks contain essays by outstanding experts and are available from the University of Chicago Press in paperback or hardbound (about $3.00-$5.00).

13. Tussman, Joseph. *Experiment at Berkeley*. New York: Oxford University Press (Galaxy), 1969. $1.75 (paper). Problems of organizing a liberal education curriculum on the college level.

PART III: AESTHETICS

1. Baumol, William T. and William G. Bowen. *Performing Arts: The Economic Dilemma*. The MIT Press, 1966. $3.95 (paper).

2. Beardsley, Monroe C. *Aesthetics from Classical Greece to the Present*. New York: Macmillan (Collier), 1966. $2.95 (paper).

3. Gotshalk, D. W. *Art and the Social Order*. New York: Dover, 1962. $1.75 (paper).

4. Hauser, Arnold. *The Social History of Art* (Four Volumes). New York: Random House (Vintage), 1951. Volumes 1 and 4, $1.65 each; Volumes 2 and 3, $1.45 each (all paper). Magnificent history of the arts in relation to social conditions. Discusses such questions as the social status of the artist. Although the visual arts are emphasized, other arts, especially literature, are discussed.

5. Huizinga, Johan. Homo Ludens: A Study of the Play Element in Culture. London (Boston): Beacon Press , 1955. $2.45 (paper). A brilliant account by a cultural historian of an essential trait of human nature--the desire for creative play.

6. Langer, Suzanne. Feeling and Form. New York: Charles Scribner's, 1953. $1.95 (paper). A theory of art expanding upon Philosophy in a New Key.

7. Langer, Suzanne. Mind: An Essay in Human Feeling, Volume 1. Baltimore, Maryland: Johns Hopkins, 1967. $10.00.

8. Langer, Suzanne. Philosophy in a New Key, Second Edition. New York: The New American Library (Mentor), 1951. 95¢ (paper). A brilliant discussion of symbolism in language, ritual, and the arts.

9. Margolis, Joseph. The Language of Art and Art Criticism. Detroit, Michigan: Wayne State University Press, 1965. $9.00.

10. Munro, Thomas. The Arts and Their Interrelations, Revised Edition. Cleveland, Ohio: Western Reserve University Press, 1967. $9.50.

11. Rader, Melvin (Ed.). A Modern Book of Esthetics, Third Edition. New York: Holt, Rinehart, and Winston, 1960. $8.50. An outstanding collection of readings, primarily from the twentieth century, in the philosophy of art. Excellent introductions and bibliography.

12. Sachs, Curt. The Commonwealth of Art. New York: Norton, 1946. $10.00. A history of fine arts, music, and dance, plus extraordinary discussions of topics such as style, ethos and pathos, essence and appearance, closed and open structures.

13. Sparshott, F. E. The Structure of Aesthetics. Toronto: University of Toronto Press, 1963. $7.50.

PART IV: AESTHETIC EDUCATION

1. Central Midwestern Regional Educational Laboratory (CEMREL). Aesthetic Education Program: Basic Program Plan, Revision. February, 1970. And Guidelines (for Curriculum Development in Aesthetic Education). January, 1970. Free by writing to CEMREL, 10646 St. Charles Rock Road, St. Ann, Missouri 63074. The major publications to date of a program established to develop a K-12 curriculum in aesthetic education.

2. DeLong, Patrick, Robert Egner, and Robert Thomas. Art and Music in the Humanities. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965. $5.95.

3. Dudley, Louise and Austin Faricy. The Humanities, Fourth Edition. New York: McGraw-Hill Book Company, 1967. $8.50. An introduction to all of the major arts through the study of broad principles, such as organization, balance, and variety.

4. Educational Research Council of America. Greater Cleveland Humanities-for-All Program (Four Volumes). Cleveland: Educational Research Council of America, 1968. $6.00/volume. Teachers' Guides for K-3 usable through grade 5.

5. Fleming, William. Arts and Ideas, Third Edition. New York: Holt, Rinehart, and Winston, 1968. $11.95. A history, primarily of the visual arts, but including music and philosophy.

6. John D. Rockefeller III Fund. Arts in Education Program, directed by Kathryn Bloom. Devoted to support of efforts in curriculum and performance.

7. Karel, Leon. Avenues to the Arts. Kirksville, Missouri: Simpson, 1966. An introduction to major arts and a few minor ones (domestic architecture) through the study of their elements. Intended for a one-year course in the secondary schools. $6.85 (hardbound), ? (paper).

8. Missouri State Department of Education (Prepared by Leon Karel and Alfred Sterling). The Allied Arts--A High School Humanities Guide for Missouri. Marceline, Missouri: Walsworth, 1965 Reprint. $4.00 (paper). Primarily an elements approach, with sections on style, creativity, and judgment.

9. National Association for Humanities Education publishes a journal three times a year and a research bulletin annually. Write R.D. No. 3, Edgewood Drive, Averill Park, New York 12018.

10. National Council of Teachers of English. Many publications including several journals. Some works on the humanities. Write 508 South Sixth Street, Champaign, Illinois 61820.

11. New York State Department of Education (Prepared by William R. Clauss). The Humanities. 1966 (Being Revised). Write Bureau of Secondary Curriculum Development, Arts and Humanities Division, Albany, New York. Other publications also available.

12. Smith, Ralph A. (Ed.) Aesthetics and Criticism in Art Education. New York: Rand McNally, 1966. $5.95 (paper). A well-chosen collection of readings in the philosophy of art and in art and film education.

13. Wold, Milo and Edmund Cykler. An Introduction to Music and Art in the Western World, Third Edition. Dubuque, Iowa: William C. Brown, 1967. $3.95. Workbook--$3.75 (both paper).

PART V: PAINTING

1. Arnason, H. H. History of Modern Art. New York: Abrams, 1968. Comprehensive survey through the late 1960's. Includes 264 color illustrations and over 1,000 black and white. $25.00.

2. Arnheim, Rudolf. Art and Visual Perception. Berkeley: University of California Press, 1954. $3.95 (paper).

3. Baldinger, Wallace S. and H. B. Green. The Visual Arts. New York: Holt, Rinehart, and Winston,1960, $9.95.(Text Ed.)

4. Blunt, Anthony. Picasso's Guernica. New York: Oxford University Press, 1969. $1.75 (paper). A sample of what can be done in the discussion of one work of art.

5. Canaday, John. Great Periods in Painting (12 Volumes). New York: Metropolitan Museum of Art, 1958-1960.

6. Canaday, John. Keys to Art. New York: Tudor, 1963. $12.50.

7. Canaday, John. Metropolitan Seminars in Art (12 Volumes). New York: Metropolitan Museum of Art, 1958.

8. Clapp, Jane. Art Reproductions. New York: The Scarecrow Press, 1961.

9. Clark, Kenneth. Looking at Pictures. Boston: Beacon Press, 1960. $2.95 (paper). Perceptive discussions of 16 masterpieces of painting.

10. Constable, W. G. The Painter's Workshop. Boston: Beacon Press, 1954. $1.95 (paper). A discussion of the major processes, workshops in history, and restoration.

11. Costello, Jane. An Outline of the History of Art. New York: New York University Press, 1959. $1.00 (paper). Primarily a list of important works in painting, sculpture, and architecture. Gives a capsule view of art history in 54 pages.

12. Doerner, Max. The Materials of the Artist, Revised Edition. New York: Harcourt, Brace, and Company, 1949. $7.50. A comprehensive discussion of painting media with a chapter on techniques of old masters. Although this book is out of print, it is probably the best of its kind. It is a handbook for artists, but art appreciation students would find the chapter on the old masters revealing. It is a bit complicated, but the actual techniques with media used by old masters are rarely discussed in art histories.

13. Eisner, Elliott W. and D. W. Ecker (Eds.). Readings in Art Education. Blaisdell, 1966. $9.50.

14. Eliot, Alexander. Sight and Insight. New York: Dutton, 1959. $1.25 (paper). Exciting chapters on various aspects of art, for Eliot sees a great deal. If slides of the works discussed could be gathered, the book could be made very useful.

15. Encyclopedia of World Art (15 Volumes). New York: McGraw-Hill Book Company, 1959-68. $39.80 per volume. Comprehensive scholarship and many plates.

16. Feldman, Edmund B. Art as Image and Idea. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967. $9.95 (text edition).

17. Friedlaender, Walter. David to Delacroix. New York: Schocken, 1952. $2.45 (paper). An example of an attempt to describe the style of an era.

18. Goldwater, Robert and Marco Treves. Artists on Art. New York: Pantheon, 1945. $7.95. Statements of many artists.

19. Gombrich. E. H. The Story of Art, 11th Edition. New York: Praeger (Phaidon), 1966. $4.95 (paper). An introduction to art history that is often used for art appreciation and art history survey courses.

20. Hastie, W. Reid (Ed.). Art Education. National Society for the Study of Education, 64th Yearbook, Part II. Chicago: University of Chicago Press, 1965. $5.00. Various topics by leading experts.

21. Janson, H. W. History of Art, Revised Edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.& New York: Abrams, 1969. $18.50. Often used as a text for art history surveys.

22. Janson, H. W. and Dora Jane Janson. The Story of Painting. New York: Abrams, 1966. $3.95 (paper). An excellent short survey in paperback.

23. Kepes, Gyorgy (Ed.). Vision and Value Series (Six Volumes). New York: Braziller, 1966. $12.50/volume. Collections of essays. Volumes entitled Education of Vision; Man-Made Object; Module, Proportion, Symmetry, Rhythm; Nature and Art of Motion; Sign, Image, Symbol; Structure in Art and in Science.

25. Kuh, Katharine. Art Has Many Faces. New York: Harper and Brothers, 1951. $7.95. Intriguing introduction to art.

26. Kuh, Katharine. Break-up: The Core of Modern Art. Greenwich, Connecticut: New York Graphic Society, 1965. $3.50 (paper). An example of a discussion of art history in terms of a single hypothesis. Many twentieth century works of painting and sculpture are discussed in terms of disintegration.

27. Lansing, Kenneth M. Art, Artists, and Art Education. New York: McGraw-Hill Book Company, 1969. $10.95 plus workbook. Current thinking and suggestions for long-range art education curriculum.

28. Levey, Michael. A Concise History of Painting from Giotto to Cezanne. New York: Praeger, 1962. $3.95 (paper). Includes 549 color reproductions.

29. Lowenfeld, Viktor and W. Lambert Brittain. Creative and Mental Growth, Fourth Edition. New York: Macmillan, 1964. $7.95. A standard discussion of maturation and abilities of children at various age levels.

30. Lucas, E. Louise. Art Books: A Basic Bibliography on the Fine Arts. Greenwich, Connecticut: New York Graphic Society, 1968. $2.50 (paper). Extensive and valuable (245 pages), but some important works are omitted.

31. McFee, June. Preparation for Art. San Francisco: Wadsworth Publishing Company, 1961. One of the better art education manuals. $8.95.

32. Murray, Peter and Linda. A Dictionary of Art and Artists. Baltimore: Penguin, 1960 (Reprint with revisions). $1.25 (paper). A handy guide to artists and terms.

33. Myers, Bernard S. Understanding the Arts, Revised Edition. New York: Holt, Rinehart, and Winston, 1963. $10.25 plus Teachers Manual (50¢). Introduction to techniques, form, content, style, judgment, and other major topics (e.g., the work of one artist). Minor arts, sociological relationships, history, and elements are also considered.

34. Ocvirk, Bone, Stinson, and Wigg. Art Fundamentals: Theory and Practice, Second Edition. Dubuque, Iowa: William C. Brown, 1968. $5.95 (paper). Fine introduction to the elements.

35. Panofsky, Erwin. Meaning in the Visual Arts. Garden City, New York: Doubleday (Anchor), 1955. $1.95 (paper).

36. Pierce, James Smith. From Abacus to Zeus. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968. $1.95 (paper). The first half of the book is a dictionary of terms and techniques. The second half is a guide to Greek mythology and Christian subjects.

37. Protter, Eric (Ed.). Painters on Painting. New York: Grosset and Dunlap (Universal Library), 1963. $2.95 (paper). Selections from letters and other sources, mainly the painter's own words. From Giotto through painters active in the 1960's. Black and white reproductions are included.

38. Read, Herbert. Education Through Art, Third Edition. New York: Pantheon, 1958.

39. Rosenberg, Harold. The Anxious Object, Second Edition. New York: Mentor, 1969. $1.50 (paper).

40. Schinneler, James A. Art--Search and Self-Discovery. Scranton, Pennsylvania: International Textbook Company, 1961.

41. Seiberling, Frank. Looking into Art. New York: Henry Holt, 1959. $10.65. Useful as outside reading for advanced students in art appreciation. Provocative, rather than comprehensive, organization of subject matter. Unusual choices for illustration.

42. Shahn, Ben. The Shape of Content. New York: Random House (Vintage), 1957. $1.65 (paper).

43. Spencer, Harold (Ed.) Readings in Art History (Two Volumes). New York: Charles Scribner's Sons, 1969. $4.95 (paper). Thirty-nine essays or excerpts from longer works on diverse topics. Great critics, such as Panofsky, Wolfflin, Pevsner, W. Friedlaender, and Carpenter are represented.

44. Taste of Our Time Series. Albert Skira (Cleveland, Ohio). $3.95/volume. Devoted to various artists. The best reproductions imaginable.

45. Taylor, Joshua C. Learning to Look. Chicago: The University of Chicago Press (Phoenix), 1957. $1.95 (paper). A useful text for introductory art appreciation courses. Elements, materials, and analysis are considered. There is also a useful chronological table of the visual arts, literature, and music.

46. 20,000 Years of World Painting Series (Six Volumes). New York: Dell (Laurel), 1968. $1.45/volume. These volumes are reprints of a previous one-volume work entitled 20,000 Years of World Painting. Each volume consists of almost 200 color reproductions with brief commentary. Useful as a source book of works. Volumes are: Ancient and Classical Art; Medieval Painting; Renaissance Painting; Seventeenth and Eighteenth Century Painting; Nineteenth and Twentieth Century Painting; Far Eastern Art.

47. Upjohn, Everard M., Paul S. Wingert, and Jane Gaston Mahler. History of World Art, Second Edition. New York: Oxford University Press, 1958. More coverage of nonwestern and primitive art than is found in most art history surveys. Few color illustrations, unfortunately. $9.50 (text ed.).

48. Wolfflin, Heinrich. Principles of Art History, Seventh Edition. New York: Dover, 1929. $2.00 (paper). Wolfflin is a major critic, and this is a brilliant discussion of five major topics--linear and "painterly" works; plane and recession; closed and open form; multiplicity and unity; clearness and unclearness.

PART VI: SCULPTURE

1. Andrews, Michael. Sculpture and Ideas. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965. $6.95.

2. Burnham, Jack. Beyond Modern Sculpture. New York: Braziller, 1968. $15.00.

PART VII: ARCHITECTURE

1. Bacon, Edmund N. Design of Cities. New York: The Viking Press, 1967. $15.00.

2. Crosby, Theo. Architecture: City Sense. New York: Reinhold, 1965. $2.45 (paper).

3. Giedion, Sigfried. Architecture, You and Me. Cambridge, Massachusetts: Harvard University Press, 1958. $5.00.

4. Giedion, Sigfried. Space, Time and Architecture, Fifth Edition. Cambridge, Massachusetts: Harvard University Press, 1967. $17.50. Particular emphasis on contemporary architecture and city planning with reference to the past. Relation to important ideas of our time, in the hope that a cultural consciousness will soon be synthesized.

5. Gruen, Victor. The Heart of Our Cities. New York: Simon and Schuster, 1964. $8.50.

6. Kubler, G. The Shape of Time. New Haven: Yale University Press, 1962. $1.45 (paper).

7. Lynch, Kevin. The Image of a City. Cambridge, Massachusetts: The MIT Press, 1960. $2.65 (paper).

8. Millon, Henry A. Key Monuments of the History of Architecture. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964. $9.95.

9. Muschenheim, William. Elements of the Art of Architecture. Viking Press, 1964. $6.50.

10. Pevsner, Nikolaus. An Outline of European Architecture, Seventh Edition. Baltimore: Penguin (Pelican), 1963. $2.25 (paper). A major architectural historian surveys a major body of architecture. Almost 500 pages and many illustrations.

11. Rambert, Charles. Architecture: From Its Origins to the Present Day. New York:Golden Press, 1969. $1.95 (paper). A chapter on terminology is followed by a historical survey, emphasizing architecture in the Western world. Pre-Columbian and Asian architecture receive about 20 pages. There are almost 300 illustrations, many in color. A very handy short survey.

12. Raskin, Eugene. Architecturally Speaking, Second Edition. New York: Dell (Delta), 1966. $1.95 (paper). A creative, witty, layman's introduction to the elements.

13. Rasmussen, Steen. Experiencing Architecture. Cambridge, Massachusetts: The MIT Press, 1962. $2.95 (paper). An outstanding introduction to the elements, with many photographs.

14. Redstone, Louis G. Art in Architecture. New York: McGraw-Hill Book Company, 1968. $19.95. Many photographs of recent architecture organized by type of buildings and by countries. An extraordinary collection.

PART VIII: MUSIC

1. Brofsky, Howard and Jeanne Bamberger. The Art of Listening: Developing Musical Perception. New York: Harper and Row, 1969. $4.00(paper);Record Set, $11.95. A text for introductory courses with excellent recorded illustrations. Has teacher's manual.

2. Collins, Thomas C. Music Education Materials. Washington, D.C.: Music Educators National Conference, 1968. $2.50 (paper). A bibliography of important works in all areas of music education.

3. Colwell, Ruth. The Development of a Theoretical Basis for a Course in Music Appreciation at the College Level, University of Illinois, Ed.D., 1961. Order No. 62-577 (University Microfilms, Ann Arbor, Michigan). Philosophical foundations for teaching music appreciation.

4. Contemporary Music Project. Comprehensive Musicianship. Washington, D.C.: Music Educators National Conference, 1965. $1.50 (paper). Seminar on competencies which should be required for college music majors.

5. Contemporary Music Project. Experiments in Musical Creativity. Washington, D.C.: Music Educators National Conference, 1966. $1.50 (paper). Three interesting attempts to teach contemporary music.

6. Cooper, Grosvenor. Learning to Listen. Chicago: University of Chicago Press (Phoenix), 1957. $1.50 (paper). A handy introduction to the elements.

7. Dickey, George (Ed.). Development of an Enlarged Music Repertory for Kindergarten through Grade Six (Juilliard Repertory Project). Washington, D.C.: United States Office of Education, December, 1967. ED 016 521. Hard Copy, $3.64; Microfiche, 50¢. Order from: National Cash Register Company, 4936 Fairmont Avenue, Bethesda, Maryland 20014. An attempt to gather music from various periods and cultures for performance and analysis in the elementary school. Materials from the project are available through the Canyon Press.

8. Einstein, Alfred. Greatness in Music. New York: Oxford U. Press, 1941. One of the most humane and knowledgeable musicologists and critics discusses varieties of greatness. (Out of print)

9. Ernst, Karl D. and Charles L. Gary (Eds.). Music in General Education. Washington, D.C.: Music Educators National Conference, 1965. $2.50 (paper). Substantial suggestions, including musical analyses, for teaching the elements in K-12 general music and performance classes.

10. Gary, Charles L. (Ed.). The Study of Music in the Elementary School--A Conceptual Approach. Washington, D.C.: Music Educators National Conference, 1967. $3.50 (paper). Carefully delineated concepts about the elements with suggested activities to lead to their attainment.

11. Leonard, Charles and Robert House. Foundations and Principles of Music Education. New York: McGraw-Hill Book Company, 1959. Second Edition in preparation. Excellent theoretical justification for music education programs, with many practical suggestions based upon the theories espoused. $7.95.

12. Merriam, Alan P. The Anthropology of Music. Evanston, Illinois: Northwestern University Press, 1964. An analysis of music as human behavior, drawing upon its role in many cultures and contexts. $8.50.

13. Meyer, Leonard. Emotion and Meaning in Music. Chicago: The University of Chicago Press, 1956 (Phoenix, 1961). $1.95 (paper). A major account of how music means and achieves its effects.

14. Nettl, Bruno. Theory and Method in Ethnomusicology. New York: Free Press of Glencoe, 1964. A survey and handbook of the field. $7.50.

15. Palisca, Claude V. (Ed.). Music in Our Schools: A Search for Improvement. Washington, D.C.: United States Office of Education, 1964. Bulletin No. 28; OE-33033. 30¢ from Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

16. Ratner, Leonard. Music: The Listener's Art, Second Edition. New York: McGraw-Hill Book Company, 1966. Music appreciation text with excellent stylistic summaries and some creativity in the approach to the elements. $8.50.

17. Reimer, Bennett. Development and Trial in a Junior and Senior High School of a Two-Year Curriculum in General Music. Washington, D.D.: United States Office of Education, August, 1967. Project No. H-116. Ed 017 526. Hard Copy, $17.56; Microfiche, $1.75.

18. Reimer, Bennett. A Philosophy of Music Education. Englewood Cliffs, New Jersey: Prentice-Hall, 1970. $2.45 (paper).

19. Richards, Mary Helen. Threshold to Music. San Francisco: Fearon, 1963. The Kodaly approach adapted for American elementary schools.

20. Schwann. Long-Playing Record Catalog. Boston: W. Schwann. Monthly record guide with supplements.

21. Shetler, Donald. Film Guide for Music Educators. Washington, D.C.: Music Educators National Conference, 1968. $2.50 (paper). Annotated list.

22. Wilson, A. Verne. Design for Understanding Music. Evanston, Illinois: Summy-Birchard, 1966. Includes art and literature comparisons. $9.75.

PART IX: DANCE

1. DeMille, Agnes. The Book of the Dance. New York: Golden Press, 1963. $14.95. Consideration of primitive, nonwestern, medieval and Renaissance, and social dances as well as ballet. Choreography is also discussed. Many illustrations and an excellent list of ballets by major choreographers.

2. Grant, Gail. Technical Manual and Dictionary of Classical Ballet, Second Edition. New York: Dover, 1967. $1.50 (paper). All the major terms with illustrations of the most important positions.

3. Hawkins, Alma. Creating Through Dance. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1964. $4.95 (paper).

4. H'Doubler, Margaret. Dance--A Creative Art Experience. Madison, Wisconsin: University of Wisconsin Press, 1957. $1.45(paper).

5. Reyna, Ferdinando. A Concise History of Ballet. New York: Grosset and Dunlap, 1964. $3.95 (paper). A short history of ballet with over 200 illustrations.

6. Sachs, Curt. World History of the Dance. New York: W. W. Norton, 1937. $2.25 (paper). Types of dances throughout the world, plus the history of European dance.

7. Swinson, Cyril. The Ballet. New York: Dover, 1960. $2.00. Discussions of the dance, the choreographer, the libretto, the music, the designer, and major modern ballet companies. A short history and a list of important ballets by choreographers are also included.

PART X: LITERATURE

1. Auerbach, Erich. Mimesis. Princeton, New Jersey: Princeton University Press, 1953. $2.95 (paper).

2. Bacon, Wallace A. The Art of Interpretation. New York: Holt, Rinehart, and Winston, 1966. $8.50.

3. Bateson, F. W. A Guide to English Literature. Garden City, New York: Doubleday (Anchor), 1965. $1.25(paper). An excellent bibliography of all major sources, including complete editions, in English literature.

4. Blackmur, R. P. Form and Value in Modern Poetry. Garden City, New York: Doubleday, 1957. $1.75 (paper).

5. Bloom, Edward A. The Order of Fiction. Odyssey Press, 1964, $1.75 (paper).

6. Bodkin, Maud. Archetypal Patterns in Poetry. New York: Oxford University Press, 1965. $1.95 (paper).

7. Booth, Wayne C. The Rhetoric of Fiction. Chicago: The University of Chicago Press, 1961. $3.95 (paper). A very creative and detailed study of selected topics in fiction (voice, types of narration, etc.).

8. Boynton, Robert W. and Maynard Mack. Introduction to the Poem. New York: Hayden. $3.50(paper).

9. Ciardi, John. How Does a Poem Mean? Boston: Houghton-Mifflin, 1959. $4(paper) All aspects of poetry are considered, and some unusual topics serve to organize the subject matter. Interesting questions are asked about a great number of poems. The book seems most useful as outside reference in a humanities or poetry class. It would be difficult to use as a text, for it is long and rather complicated. One wishes that it contained more commentary on the poems that it includes.

10. DeBary, William Theodore and Ainslie T. Embree. A Guide to Oriental Classics. New York: Columbia University Press, 1964. $1.80 (paper). A guide to translations and studies of major works from the Near and Middle East, India, China, and Japan. Suggested topics for discussion are included.

11. Drew, Elizabeth. Poetry: A Modern Guide to Its Understanding. New York: Dell, 1959. 60¢ (paper). Part I is devoted to the elements and general observations. Part II discusses poems on major themes (love, death, etc.). The commentary is excellent, and this book could serve as a text in an introductory course.

12. Friedman, Norman. e.e. cummings: The Art of His Poetry. Baltimore: The Johns Hopkins Press, 1960, $2.25 (paper). Sample of analysis of one poet's work.

13. Frye, Northrop. Anatomy of Criticism. New York: Atheneum, 1957. $2.65 (paper). Four brilliant essays by one of the great twentieth century critics. The essays attempt to establish "a synoptic view of the scope, theory, principles, and techniques of literary criticism."

14. Gettmann, Royal A. (Ed.). The Rime of the Ancient Mariner: A Handbook. San Francisco. Wadsworth, 1961. $2.50 (paper). The poem is presented in its entirety, and important essays by major critics are gathered together. A Coleridge chronology, bibliography, and suggested study questions add to the usefulness of this book. It is listed here as a sample of what can be done in relation to one particular work of literature. See also the Twentieth Century Views series published by Prentice-Hall.

15. Harrison, G. B. The Bible for Students of Literature and Art. Garden City, New York: Doubleday (Anchor), 1964. $1.95 (paper).

16. Hieatt, Kent and William Park. College Anthology of British and American Verse. Allyn and Bacon, 1964. $6.25.

17. Hornstein, Lillian (Ed.). The Reader's Companion to World Literature. New York: New American Library (Mentor), 1956. 75¢ (paper). Although this work is in need of updating, it is an excellent short dictionary of world literature. Approximately 500 pages.

18. Knapton, James and Bertrand Evans. Teaching a Literature-Centered English Program. New York: Random House, 1967. $2.45 (paper). Justification for subordinating all aspects of English study in grades 9-12 to the analysis of important literature.

19. Kreuzer, James R. Elements of Poetry. New York: Macmillan, 1955. $2.95 (paper). Perhaps the best introduction to poetry. Covers all major elements in separate chapters and discusses major verse forms and types of poetry.

20. Levi, Albert. Literature, Philosophy and Imagination. Bloomington, Indiana: Indiana University Press, 1962. $10.00.

21. Lubbock, Percy. The Craft of Fiction. New York: Viking Press, 1959. $1.45 (paper).

22. O'Neal, Robert (Ed.). Teachers' Guide to World Literature for the High School. Champaign, Illinois: National Council of Teachers of English, 1966. (Paper) Discussion of many important classics of world literature. The best translations are listed, and possible uses with various approaches to organizing the course (thematic, national, topical) are suggested.

23. Pottle, Frederick. The Idiom of Poetry. Bloomington, Indiana: Indiana University Press, 1963. $1.95 (paper).

24. Purves, Alan C. with Victoria Rippere. Elements of Writing About a Literary Work: A Study of Response to Literature. Champaign, Illinois: National Council of Teachers of English, 1968. $1.50 (paper). Although designed in order to aid in the evaluation of student essays, this book presents a masterful outline and categorization of critical statements about literary works.

25. Richards, I. A. Practical Criticism. New York: Harcourt, Brace, and World, 1929. $1.45 (paper). A classic of literary criticism. A brilliant discourse on all aspects of poetry and excellent detailed analyses of 13 poems. This book emphasizes analysis of the structure of the work itself, as opposed to biographical/ historical commentary, and has been highly influential.

26. Rosenheim, Edward W. What Happens in Literature. Chicago: University of Chicago Press, 1960. $1.25 (paper).

27. Van Doren, Mark. Anthology of World Poetry. New York: Harcourt, Brace, and World. $9.75.

28. Wellek, René and Austin Warren. Theory of Literature, Second Edition. New York: Harcourt, Brace, and World (Harvest), 1956. $1.65 (paper). An attempt to provide an "organon of method"; a study of principles of literary criticism. Emphasis on the intrinsic study of literature.

29. Williams, Oscar (Ed.). The Mentor Book of Major British Poets. New York: New American Library (Mentor), 1963. $1.25 (paper). Excellent selections from 22 poets.

30. Williams, Oscar and Edwin Honig (Eds.). The Mentor Book of Major American Poets. New York: New American Library (Mentor), 1962. $1.25 (paper). Excellent selections from 20 poets.

PART XI: THEATER

1. Buerski, F. A. Stagecraft for Non-Professionals, Second Edition. Madison, Wisconsin: University of Wisconsin, 1962. $1.50 (paper).

2. Fergusson, Francis. The Idea of a Theater. Princeton: Princeton University Press, 1949. $1.95.

3. Taylor, John Russell. The Penguin Dictionary of the Theatre. Baltimore: Penguin Books, 1966. $1.45 (paper). The emphasis is on playwrights, but other theater people are considered, as are plays and some terms.

4. Whiting, Frank M. An Introduction to the Theatre. New York: Harper and Row, 1969. $6.95.

5. Wright, Edward A. A Primer for Playgoers, Second Edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1958. $6.75 (text edition).

PART XII: FILM

1. Arnheim, Rudolf. Film as Art. Berkeley and Los Angeles: University of California Press, 1966. $1.50 (paper). Collection of writings by the great psychologist and art critic. Sophisticated elements approach.

2. Cowie, Peter (Ed.). International Film Guide. New York: A. S. Barnes. $2.95 (paper). Begun in 1964, these film guides are published once a year and survey the year's crop of films by country. They are a mine of information, with lists of distributors, advertisements, etc. Over 300 pages an issue.

3. Feyen, Sharon (Ed.). Screen Experience: An Approach to Film. Dayton, Ohio: George A. Pflaum (Produced for the National Curriculum Commission of the Journalism Education Association). Genres and history discussed for the classroom.

4. Franklin, Joe. Classics of the Silent Screen. New York: The Citadel Press, 1959. $2.45 (paper). Brief discussions of 50 important silent films and 75 silent screen stars. Many photographs.

5. Geduld, Harry M. (Ed.). Film Makers on Film Making. Bloomington, Indiana: Indiana University Press, 1967 (1969 as Midland Book). $1.95 (paper). The great masters' own writings.

6. Graham, Peter. A Dictionary of the Cinema, Revised Edition. New York: A. S. Barnes, 1968. $2.45(paper). Excellent short guide to directors, actors, and other important figures, with a long index by film title.

7. Hodgkinson, Tony. Screen Education. UNESCO*: No. 42 in Mass Communication Reports.

8. Houston, Penelope. The Contemporary Cinema. Baltimore: Penguin Books (Pelican), 1963. $1.25 (paper). Covers late '50's and early '60's.

9. Jacobs, Lewis. Introduction to the Art of the Movies. New York: Farrar, Straus and Giroux (Noonday Press), 1960. $1.95 (paper). Anthology of essays by various writers.

10. Kaufmann, Stanley. A World on Film. New York: Dell (Delta), 1967. $2.45 (paper). One of the best film critics. Collection of his short reviews, primarily from The New Republic.

11. Knight, Arthur. The Liveliest Art. New York: The New American Library (Mentor), 1957. 60¢ (paper). Old, but excellent. Historical survey. Includes annotated list of 100 important books on film, such as histories by countries.

12. Kobal, John. Marlene Dietrich. New York: E.P. Dutton, 1968. $1.95 (paper). Sample of a book which discusses the achievements of one actor.

13. Kuhns, William. Themes: Short Films for Discussion. Dayton, Ohio: George A. Pflaum. $9.00. Summaries, discussion questions, distributors, related to literary types. Supplemented annually.

14. Kuhns, William and Robert Stanley. Exploring the Film. Dayton, Ohio: George A. Pflaum. Student Text, $3.20; Teaching Manual, $3.50; Commercials Guide, $1.00. One of a few books for use in the classroom. (1968)

15. MacCann, Richard Dyer (Ed.). Film: A Montage of Theories. New York: Dutton, 1966. $2.45 (paper). Essays by important filmmakers and critics.

16. McAnany, Emile. G., S. J. and Robert Williams J.J. The Filmviewer's Handbook. Glen Rock, New Jersey: Paulist Press (Deus), 1965. 95¢ (paper). History; specific films discussed. Useful for its list of frequently-shown films and its suggestions for organizing film societies.

17. Mercer, John. An Introduction to Cinematography. Champaign, Illinois: Stipes, 1969. Intended for a course and rather detailed. Gives an idea of the complexities of filmmaking. $5.00(paper).

18. Montagu, Ivor. Film World. Baltimore: Penguin Books (Pelican), 1964. $1.75 (paper). Elements approach and discussion of historical and practical topics.

19. O'Leary, Liam. The Silent Cinema. New York: E. P. Dutton, 1965. $1.95 (paper). History of silent films.

20. Peters, J. M. L. Teaching about the Film. UNESCO*,1961. $4.00.

21. Renan, Sheldon. An Introduction to the American Underground Film. New York: E. P. Dutton, 1967. $2.25 (paper). Comprehensive guide to recent serious American filmmakers. Lists of films and distributors.

22. Stephenson, Ralph. Animation in the Cinema. New York: A. S. Barnes, 1967. $2.25 (paper). Excellent survey of all types of animated films, including the marvelous Czechoslovakian puppet films.

23. Stephenson, Ralph and J. R. Debrix. The Cinema as Art. Baltimore: Penguin Books (Pelican), 1965. $1.45 (paper). Excellent and comprehensive elements approach. Long list of important directors and their films.

24. Tyler, Parker. Classics of the Foreign Film. New York: The Citadel Press, 1967. $2.45 (paper). Selection of the 75 greatest, with perceptive commentary and many photographs.